

PHIZ

Illustrations from the Novels of

CHARLES DICKENS

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By

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Preface

The plates used in illustrating the novels of Dickens, Ainsworth, Lever, and others, though generally spoken of as steel engravings, are actually etchings. A steel engraving is printed from a plate upon which the design is incised with a graver. An etching, on the other hand, begins with a design drawn in reverse upon a wax-coated plate. Subsequently the lines are traced with a sharp-pointed instrument to cut through the wax and expose the metal; then the plate is immersed in acid until the picture is bitten in.

It is unnecessary to give here more than a brief outline of the story of the etching of the "Phiz" plates. The first etchings by Seymour for *Pickwick* were on poor steel and needed such frequent retouching that they finally broke down completely and new plates had to be made. Later, with better material, most of the plates for seven of Dickens' major works were etched in duplicate, triplicate, or even in quadruplicate, in order to keep pace with the more rapid printing of the letterpress. The number of steels, therefore, for these seven novels was greater than the number of plates which appeared in the published books. A few plates for *Pickwick* were etched on steels the size of a single print, but later all the steels were twice the size of the plates, and two designs were etched on each. At first, different illustrations were drawn on the two halves, but afterward the original etching and its duplicate were made on the same plate. After printing, the etchings were cut apart, sent to the binder, and indiscriminately inserted in the monthly parts of the novels.

This, briefly, accounts for the mixture of plates in different copies of the books, but *all of them are first editions for they were issued simultaneously*. In some cases it is possible to determine which of the steels were etched first, but in the majority this is not possible.

Of all the plates for Dickens' novels, the first four from *Pickwick* have been most thoroughly studied. They have been described in words by Thomson, Kitton, Hatton and Cleaver, Miller and Strange, Bay, and others, but the remaining plates have been almost totally neglected or dismissed with the statement that "the differences are slight and are shown principally in variations in the artist's signature." Actually, there is considerable difference in some plates, while in a few close examination is necessary to determine whether they are new or only old ones that have been retouched.

For the seven novels showing duplication, "Phiz" etched 490 different steels (or 496 if Pls. 40 and 41 of *Pickwick* and 3-6 of *Nickleby* were in fact etched in triplicate). For *Pickwick* he etched 77 (or 79); for *Nickleby* 125 (or 129); for *Chuzzlewit* 90; for *Dombey and Son* 80; for *David Copperfield* 80; for *Bleak House* 20; and for *Little Dorrit* 18. This enumeration of duplicated plates naturally does not include the plates etched only once for *Bleak House* and *Little Dorrit*, the plates in *A Tale of Two Cities*, the retouched plates, the woodcuts in *Barnaby Rudge* and *The Old Curiosity Shop*, or the plates etched by other artists for *Sketches by Boz*, *Oliver Twist*, *Our Mutual Friend*, and

Edwin Drood. There are a number of retouched plates which are not reproduced in this book, but the 19 new designs from the 1838 edition of *Pickwick* are.

There seems to be a general but mistaken belief that George Cruikshank was the chief illustrator of the novels of Dickens, and even booksellers occasionally refer to the original etchings in these novels as "by Cruikshank." Perhaps this idea started because Cruikshank illustrated a couple of Dickens' early books or perhaps because Cruikshank was an established etcher before Hablôt Knight Browne ("Phiz") began his career as an artist. How incorrect this is may be seen by a comparison of the number of illustrations made for these novels by different artists.

Listing the plates in *all* of Dickens' novels, we find that George Cruikshank made 40 plates for *Sketches by Boz* and 24 for *Oliver Twist*. Robert Seymour made 7 for *Pickwick*, and Robert Buss made 2 for the same book. Hablôt K. Browne, however, made a total of 567 (or 573) steels for *Pickwick*, *Martin Chuzzlewit*, *Nicholas Nickleby*, *Dombey and Son*, *David Copperfield*, *Bleak House*, *Little Dorrit*, and *A Tale of Two Cities*. In addition, he made the drawings for six woodcuts for *Sunday under Three Heads*, seven for the wrappers of the monthly parts, 157 for *Master Humphrey's Clock* (which includes *Old Curiosity Shop* and *Barnaby Rudge*) and 866 for the "Household" edition. Finally, there were also 39 woodcuts by George Cattermole for *Master Humphrey's Clock*, one by S. Williams and one by Samuel Maclise for the same book, 40 woodcuts by Marcus Stone for *Our Mutual Friend*, and 14 woodcuts by Luke Fildes for *The Mystery of Edwin Drood*. By Cruikshank, therefore, there was a total of 64 illustrations as against 1,603 by "Phiz," or, omitting the woodcuts for the "Household" edition, as against a total of 737. This summary should disprove the claim that George Cruikshank was the most important of Dickens' artists.

It may come as a surprise to some Dickens lovers to learn of the lengths to which a rabid Dickensian will go to complete his

collection. To obtain from the seven major Dickens novels all the 516 plates given in this book, it was necessary to break up twelve first editions of *Pickwick* (plus a much rarer bound volume of the 1838 edition), fifteen of *Nickleby*, nine of *Chuzzlewit*, nine of *Copperfield*, seven of *Dombey*, six of *Bleak House*, and eight of *Little Dorrit*, a total of sixty-six copies. This may seem vandalism to those whose prized possession is a single *Pickwick*. Naturally, while those broken up were all first editions, only a few were in the wrappers as issued. Most of them were copies which had been bound from the parts before wrappers and advertisements were regarded more highly than the text itself! However, for the purpose of this book, copies in the parts were not absolutely necessary, provided that the plates in the bound first editions were clear impressions. While a prime *Pickwick* in the parts as issued has a record sale price of twenty-six thousand dollars, a moderately satisfactory copy in parts may be obtained for three hundred dollars or less, while *Bleak House*, *Little Dorrit*, and *Edwin Drood* may be picked up for much less than fifty dollars. Personally I have never paid an exorbitant price for any Dickens novel, but many of my copies were bought forty or fifty years ago, and prices have greatly increased since then, or our dollars have greatly decreased in value, or both.

The search for a set of all the plates has been a long one. My first *Pickwick* was bought in 1903, and, as I could not examine all copies put up for sale at book auctions, I was obliged at first to buy copies as offered, sight unseen, in the hopes that some of the plates missing in my collection would be present. When most of these had been obtained by random buying, I made enlarged photographs of those whose duplicates I lacked, and, with these available, it was a simple matter in bookstores to "spot" missing plates. For the final few plates, I sent the photographs to dealers in this country and in London, and this eventually brought the remainder of the set as here given.

A reproduction of a print from each of the different steels is

given in this book and also in a few cases examples of retouched plates. The existence of third steels, mentioned by Croal Thomson and by Hatton and Cleaver, for the plates in Parts II and III of *Nicholas Nickleby* seems to me to be somewhat questionable. Even a search by me in London and later by several London booksellers failed to unearth any plates showing greater variations from the originals than do those shown as "B₂" of Plates 3, 4, 5, and 6 of *Nickleby*. If these four "B₂" plates are from new steels, they were so slavishly copied that the resemblance to the "B₁" plates is extremely close, even to the number of shade lines in the drawing. Background and foreground foliage differ in places, but that may represent only a re-engraving of much-worn parts. Even differences in lengths of the legends beneath the etchings, as seen, for example, in "B₁" and "B₂" of Plate 4 of *Nickleby*, may represent worn lines bur-nished out and recut.

On the following pages I have listed some of the more easily recognizable variations in the plates. While some plates bear numbers which differentiate them, these may be hard to find, owing to worn steels or careless printing. Plates which have been cleaned also may have lost their numbers, their signatures, or other details, especially around the edges. There are, of course, many other differences than those listed in the descriptions

which follow, some of them easy to see but hard to describe in words.

Many of Browne's original steels remained in the hands of the publishers, Chapman and Hall, these many years, until about twenty-five years ago some of the duplicate plates were sold to a London bookseller. In 1937, just one hundred years after the publication of *Pickwick*, the remaining 877 steels and woodcuts were used in printing the twenty-three volumes of the "Nonesuch Dickens," and after publication each subscriber received one of the original plates. I am fortunate in having in my possession the steel plates of 6-C, 24-B, 30-B, 31-B, and 34-B of *Martin Chuzzlewit* and 15-A, 20-A, 26-B, and 31-B of *Dombey and Son*. I also have the original wood block by Marcus Stone of "Lady Jane Grey" from *The Child's History of England*.

Some attempt was made to discover a significance in the various curlicues and dots in the artist's signatures as indicating the sequence of the engraving, but after some apparent order seemed to have been found, a new signature would discredit it. Perhaps it may amuse some readers when tired of crossword puzzles to try to find a secret code to the sequence of the plates, which many Dickensians think exists.

ALBERT JOHANNSEN

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CORRIGENDA

Page 12	Col. 1: First line of (a) under Plate B. <i>For E read R.</i>
16	2: Line 8 from below. <i>For 9A read 9*.</i>
18	2: Line 13 from below. <i>For Plate 9A read Plate 9*.</i>
31	1: Line (c) of Plate A. <i>Change to read:</i> The window in the gable of the house at the right is closed but that in the house at the left is half-opened.
89	1: Last line. <i>For B₁ read B₂.</i>
102	1: Last two lines. Delete "No flourishes precede or follow it."
314	1: The first part of the sentence under (f) should be changed to <i>read:</i> The upper left edge of the map of Yorkshire. . .

Certain matching plates were inadvertently transposed before lithographing and consequently appear above wrong corner labels. For convenience in making corrections, instead of noting the cuts that should be transposed, which may cause confusion, the *labels* are here corrected to correspond with the incorrectly placed illustrations.

Page 72	<i>For Plates 41B₁ and 41B₂ read Plates 41B₂ and 41B₁.</i>
81	<i>For Plate 3A read Plate 3B₁.</i>
82	<i>For Plates 3B and 3C read Plates 3A and 3B₂.</i>
84	<i>For Plate B₁ read Plate 4B₁.</i>
85	<i>For Plate B₂ read Plate 4B₂.</i>
111	<i>For Plates 16B and 16C read Plates 16C and 16B.</i>
238	After the word "Chuzzlewit" add "Plate 39B."
257	<i>For Plate 11A read Plate 11B.</i>
258	<i>For Plate 11B read Plate 11A.</i>
419	<i>For Plate 1A read Plate 1B.</i>
420	<i>For Plate 1B read Plate 1A.</i>

Note that in the reproduction of a few plates some small details that were very faint in the original etchings may have been lost. There are, however, so many points given for comparison that the loss of one, such as a plate number or a flourish after a signature, will not prevent identification.

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Hablôt Knight Browne

Hablôt Knight Browne, the artist, was born in 1815. Even as a boy, his talent for drawing was recognized, and as a consequence he was apprenticed to the engraver Finden. Browne wanted to be a painter, and the tedious work of engraving irked him. He was of an imaginative turn of mind, and he found more pleasure in drawing caricatures than in attending to his work with the graver. Finden and he were mutually unhappy over this situation so that both were well satisfied when he finally obtained release from his indentures, and in 1834, at the age of nineteen, he set himself up as an independent artist. Before leaving Finden, however, he had had some part in twenty-six of the drawings for the first volume of Henry Winkles' proposed book on the *Cathedrals of England*.

Between 1834 and 1836 Browne seems to have done only occasional work here and there, but after Seymour, the artist of the first seven etchings for *Pickwick*, died in 1836 and was followed by Buss with two crude and unsatisfactory etchings, he submitted specimens of his work to Dickens, who thought them very satisfactory. Browne was already known to Dickens, for he had earlier in the same year made six sketches for "Sunday under Three Heads." The collaboration of Browne and Dickens thus begun continued uninterruptedly for twenty-three years until the conclusion of *A Tale of Two Cities* in December, 1859; during that time he made some 724 drawings for him, of which 567 were etched and 157 engraved on wood. During the two

years of the *Pickwick* production, he had hardly begun to be known, and relatively few other etchings were made. Later, and concurrently with the Dickens plates, he was also etching plates for Lever, Ainsworth, Smedley, and other writers, so that between the beginning of *Pickwick* and the ending of *A Tale of Two Cities*, he made over 2,200 etchings and woodcuts. Never working on Sundays, he averaged about eight drawings a month. He himself figured, at the time he was working on the Dickens books, that he was etching four steels in ten working days, a remarkable record, considering that he made the drawings, submitted them for correction, redrew and transferred them to the steels, and cut the lines in the wax and at first did much of the biting in also.

After his last work for Dickens, his production fell off somewhat, so that in the years following, until his right arm became partially paralyzed by a stroke in 1867, he produced only 440 drawings, and afterward about 1,000 more. Of these, 866 were for the woodcuts used in 1874 in the "Household" edition of Dickens, all of them rather poor and falling far short of his previous work. However, in these and later years, after the demand for steel etchings had dwindled, he continued with some success to produce water colors.

On July 8, 1882, Browne died at the age of sixty-seven, a great artist to whom Dickens is indebted for much of the popularity of his books.

The
Posthumous Papers
of
THE PICKWICK CLUB

In April, 1836, Chapman and Hall issued in London the first number of a humorous publication which, after the lapse of over one hundred years, is just as readable as when it first appeared. As were most of Dickens' major works, *The Pickwick Papers*, as they are generally called, appeared in twenty parts, the first eighteen at monthly intervals, the nineteenth and twentieth together in November, 1837, as the final number. Originally it was intended that each shilling number should consist of 24 pages of text and four etchings, and thus Part I appeared. Owing to the death of the artist, Robert Seymour, before the four etchings for Part II were completed, this number contained only three. The plan was then altered to keep the cost of production down, and, beginning with Part III and continuing to the end, there were 32 pages of text and two etchings in each part.

At first, on account of the wearing-down of the steel plates upon which the designs were etched and later to the need for quicker printing of the plates to keep pace with the printing of the text, duplicate steels were made, in most cases following the originals very closely but in some cases departing radically from

them. Apparently, a proof was pulled from the first plate and transferred to the wax of the second, and then traced either by Browne himself or by his assistant Robert Young, or later by some other assistant. Besides this duplication of plates, there was another cause for slight variations in the prints, for, as the plates wore down, they were repeatedly touched up and strengthened by crosshatching or recutting. These minor variations are, in general, insignificant and are not mentioned in the following pages unless the changes were fairly great.

The original plates for Parts I and II (Pls. 1-7) were by Robert Seymour, and those in Part III (Pls. 8 and 9) by Robert Buss, but they are given here for comparison with the later plates by Browne. Altogether, there were 45 different designs in *Pickwick*: 43 original plates plus 2 by Browne as substitutes for the unsatisfactory Buss plates (Pls. 8 and 9). To these should be added as varieties 4 duplicate plates (1-4) etched by Seymour; 4 Seymour plates copied by Browne (1-4); 15 plates by Browne for the edition of 1838, with engraved titles to replace Plates 5-7 and 10-21, inclusive; 18 by Browne as duplicates of Plates

22-39, inclusive; 2 (or 4) plates by Browne representing duplicates (or triplicates) of Plates 40 and 41; and 2 plates by Browne as duplicates of the Frontispiece and the etched title, making a total of 90 (or 92) plates necessary to include all major varieties. The two extra Plates 40 and 41, just mentioned, which appear to me to be simply retouched steels and not new ones, are fully described later. The total varieties may be increased by including various plate states, the transposed page numbers on Plates 14 and 15, the unnumbered Plates 26 and 27, and the second "Phiz" plates (22-41) with the added legends as given in the 1838 bound volume. These, however, are not new plates and, of course, show no changes in the designs themselves. They are, therefore, not included in the count.

The steel plates for *Pickwick*, with one exception, were all double the size of the etchings, and each had two designs. They were printed simultaneously and afterward cut apart. "The Dying Clown," No. 5, was the exception, being alone on an octavo steel. Since duplication was not decided on until later, the first nine parts, including Plates 1-21, had two different subjects on each steel, but from Plate 22 to the end, the duplicates were side by side on the same steel.

Properly, of course, Plates 1-9 of the first printings do not belong among the "Phiz" etchings except as showing the originals which he copied. And as for the first copies of the first four Seymour plates, even the great authorities do not agree on the artist. John F. Dexter (originally in 1884), David Croal Thomson (1884), and Frederic G. Kitton (1889) regarded the first duplicates as copies by "Phiz" of the Seymour designs. Later Dexter, in a letter written in September, 1909, said that he and F. W. Pailthorpe, an artist and etcher, had spent considerable time three or four years previously over these etchings. They came to the conclusion that "there is not a trace of Phiz's work in them. Seymour in his private diary states that he etched a second set of plates without giving any reason for it, so I suggested to Mr. Pailthorpe that probably Seymour took an im-

pression in red ink from the first set of plates, transferred this impression on to a new waxed steel plate and that this would account for the slavishness of the copy. . . . Mr. Pailthorpe accepted this suggestion at once and I think that it is undoubtedly a correct solution of the question."

Hatton and Cleaver (1933) accepted Dexter's conclusion that the third etchings of Plates 1-4 which appeared with engraved legends in the bound volume in 1838 were the first copies made by "Phiz." I entirely agree with this, and in confirmation, as I point out later where the individual plates are described, is the fact that Seymour in his signature "Seymour, del" used an ordinary Latin cursive letter *d*, while "Phiz" in the later copy, which also had Seymour's name, used his usual Greek δ .

Because the original Seymour steels were retouched and patched until they collapsed, the printed plates show considerable variation. Said John F. Dexter:¹ "In the first issue of 400 copies of Part I, the [first] plates are mostly brilliant impressions, but tailing off sadly when you come towards the 400th copy, so much so, that I have seen absolute skeletons of the plates which I presume to be within the 3rd and 4th hundred. . . . I have never seen more than twelve copies in parts right all the way through during the whole time that I have been collecting and perhaps some of these twelve I may have seen for the second time where they have occurred for sale." Furthermore, according to Hatton and Cleaver,² Dexter wrote, on the margin of one of his bibliographies: "I very much doubt whether more than 50 impressions in first state were obtained from the first set of steels."

1. Letter of September, 1909, now in my possession.

2. (2d ed., 1933), p. 19.

Part I · Plate 1 · Page 2

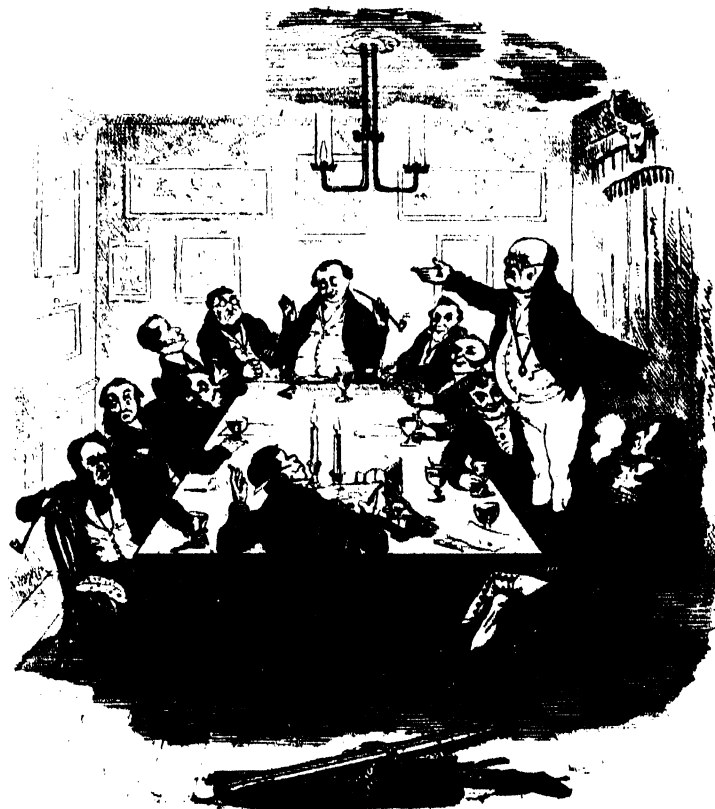
Mr. Pickwick Addresses the Club

[PLATE A]

Original Plate by Seymour

As just mentioned, there are numerous states of Plate 1, as shown by slight, progressive changes in shading, strengthening of lines, and so on, but too unimportant to chronicle. However, the main characteristics of the original plate remain the same throughout. They serve to separate it from the duplicate plate which was etched by Seymour to take the place of the original after some 400 impressions had been taken from it. While artistically this plate leaves much to be desired, it must be conceded that Mr. Pickwick's portrait follows the text so closely (or vice versa) that in all the numerous drawings that have been made of him by other artists in later years, only those that follow the original pattern satisfy. Disregarding slight changes made in retouching, the original plate shows:

- a) The buttons of Mr. Pickwick's vest are properly placed at the right of the parting line, that is, toward his left side.
- b) There are only two books in front of the Secretary, although at first sight there appear to be three.
- c) The shading of the floor boards and of the space between the dog and the Secretary's leg was done freehand and was not ruled.
- d) The picture of Pickwick back of the chandelier has a double cord at the right, and at the left side and bottom of the frame are scallops to represent shadows.
- e) The signature, *Seymour, del.*, in script occurs at the lower left and is quite readable in early impressions. The letter *d* of *del* is in ordinary Latin cursive.
- f) The meeting line of Tupman's vest in early impressions shows as a faint white line; later it shows as a strong black line.



pages 2

- g) The *g* of the page number beneath the design shows a curly tail.
- h) The left ends of the fishing rods are tied in a round bundle with two separate cords.
- i) The rear leg of the chair near the left margin is very near the line of junction between two floor boards.
- k) The stem of the churchwarden in the hand of the man at the head of the table is shown by a double line.
- l) The pupils of Mr. Tupman's eyes are turned so far upward that they hardly show, and those of the third man on the left are turned to his right.



page 2

[P L A T E B]

Duplicate Etched by Seymour

After the first steel had been in use only a month, it was copied on a second plate in April, 1836. As mentioned previously, this is *not* a copy by Browne but by Seymour himself. In general, it follows the original very closely but differs in many minor points:

- a) The buttons on Mr. Pickwick's vest are now incorrectly placed on the left of the parting, that is, toward Mr. Pickwick's right side.
- b) There are three books in front of the Secretary.
- c) The floor is shaded by ruled lines.



Mr. Pickwick celebrates the club

- d) The picture back of the chandelier has a single cord at the right, and there is no scalloped shading at the side and bottom.
- e) The signature is plainer than in the first plate, but, like it, the letters are in script and the *d* of *del* is the Latin form.
- f) Tupman's vest meets in a black line, as in the later impressions of the first plate, and there are numerous lines crossing it.
- g) The *g* of the page number does not have a little curl at the end.

- h) The left ends of the fishing rods do not show as separate poles but as a flattened oval of overlapping loops. The left end is now tied with a single cord, which passes around the rods several times and close together.
- i) The rear leg of the chair near the left margin is not so close to a floor crack.
- k) The stem of the churchwarden in the hand of the man at the head of the table is shown by a single line.
- l) The pupils of Mr. Tupman's eyes show clearly. Those of the third man from the left are as in Plate A.

[P L A T E C]

Duplicate Plate Etched by Browne for the Edition of 1838

The third steel was etched by Browne but signed with Seymour's name, since it was a copy of the earlier plate. It was used only in the bound volume of 1838 and never in the separate parts. It has an engraved (not etched) legend instead of a page number, and below that, as in all the plates in the bound volume, are the publishers' name and address.

The bound volume with engraved titles is probably rarer than the earlier editions. The following points separate Plate C from the preceding two.

- a) The buttons on Mr. Pickwick's vest are incorrectly placed, as in Plate B.
- b) There are three books in front of the Secretary, as in Plate B.
- c) The floor boards are again etched freehand, as in Plate A.
- d) The picture back of the chandelier has no cord at all. The shading at the left and below is by a second straight line.
- e) The signature, *Seymour, del.*, is very clear, but it is not in Seymour's style, and the *d* of *del.* is the typical Greek δ , looking like a figure 8, as used by "Phiz."
- f) Tupman's vest is dark, but there is neither a white nor a sharp black line, as in Plates A and B.
- g) Instead of a page number, the plate has the legend *Mr. Pickwick addresses the Club.*
- h) The left ends of the fishing rods show as separate poles, but, unlike Plate A, they are not in a round bundle but are spread out. There is no cord tying them at the left.
- i) The leg of the chair as in Plate B.
- k) The stem of Joseph Smiggers' pipe is a single line, as in Plate B.
- l) Tupman's eyes are not so large and show no lower lids. Those of the third man from the left with the burnside are looking downward.

Part I · Plate 2 · Page 7

The Pugnacious Cabman

Like the preceding, this plate was repeatedly worked over until it was worn out, and a new plate was etched by Seymour in April, 1836, after the original had been in use only a month. A third plate was made by Browne in 1838 for the bound volume, but the Seymour signature was retained.



page - 7

[P L A T E A]

Original Plate by Seymour

- a) The end of the carpetbag lying at Mr. Pickwick's feet shows diagonal lines which are nearly straight.
- b) The tall soldier in the background at the right has no mustache.
- c) The milkmaid at the left is clearly shown in early impressions, but she becomes fainter in later printings.
- d) The signature *Seymour* is quite legible in early impressions but fades out in the later ones.
- e) The right shoulder of the man between the horse's head and Pickwick's shoulder is shaded.
- f) The man who appears over the pugnacious cabman's right shoulder wears a stovepipe hat.
- g) Pickwick's coat collar in first impressions is bounded below by a white line, but in retouched copies this have been obliterated by widening the collar.
- h) The glasses on the ground near Mr. Pickwick's feet have one temple turned in.
- i) The *g* of the word *page* below the design has a curly tail.
- k) Most of the pieman's left foot is on the walk.

[P L A T E B]

Duplicate Etched by Seymour

- a) The end of the carpetbag shows one double and one single curved line.
- b) The tall soldier has a mustache, and the background about his head is less hazy than before.
- c) The milkmaid is faintly etched.
- d) The signature is very faint.
- e) The right shoulder of the man whose head shows between the horse's mouth and Pickwick's shoulder is white.
- f) The man whose head appears over the pugnacious cabman's right shoulder wears a round-crowned hat.
- g) Pickwick's collar is as in the later impressions of Plate A.
- h) The glasses on the ground are as in Plate A.
- i) The *g* of the word *page* ends in a smooth curve.
- k) Most of the pieman's left foot is on the walk.



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The pugnacious cabman.

[P L A T E C]

Copy of Seymour's Plate Etched by "Phiz" for the Bound Volume of 1838

- a) There are three curved diagonal lines on the end of the carpetbag.
- b) As in Plate B.
- c) The milkmaid is bolder.
- d) The signature is strong, with the name *Seymour* spelled with a Greek ε, a misshapen y, script letters n and o, and capital letters U and R.

- e) As in Plate A.
- f) The man's hat has a somewhat damaged round crown.
- g) As in Plate B.
- h) The glasses have the temple turned outward.
- i) In the place of the page number there is now the legend *The pugnacious cabman*.
- k) The pieman's left foot is entirely on the cobblestones.

Part I · Plate 3 · Page 9

The Sagacious Dog

The third plate of *The Pickwick Papers*, like the first two and the fourth, was etched twice by Seymour and later a third time by Browne for the edition of 1838. The first plate was retouched several times, and there is some difference of opinion as to which is the first state. However, there is agreement as to the steels themselves.

[P L A T E A]

Original Plate Etched by Seymour

- a) The gun on Jingle's shoulder (not the gamekeeper's, as Hatton and Cleaver say) must have both hammer and trigger. In early impressions, according to Hatton and Cleaver, there is a small break between the gun barrel and Jingle's hair, showing as a thin white line. J. Christian Bay,³ however, says: "The white line should be excluded without delay from our diagnosis," and adds that it is shown halfway across the barrel in the first state, not at all in what he calls the second, and all the way across in what he calls the third. (I disagree with Dr. Bay in his assignment of second place to the plate with the hammer showing a two-point connection with the gun. This is the plate in this book called Plate C and occurs with inscriptions beneath the design.) The white line occurs in some copies but is cut off below by a thin black line which lies below the gun barrel.

3. J. Christian Bay, "The Pickwick Papers," *Amateur Book Collector*, I (December, 1950), 7-8.



page . 9.

[P L A T E B]

Second Plate Etched by Seymour

- b) The dog's tail is pointed.
- c) The hinges of the gate are shaded by vertical lines.
- d) The hasp on the gatepost stands out sharply from the foliage.
- e) The signature *Seymour, del* in the lower center may be faint but distinct, or almost invisible, depending upon the impression. The *d* of *del* is of the usual Latin type.
- f) The shading on Jingle's coat cuff is around the arm.
- g) In the page number below the design, the letter *p* begins with a single downstroke. The *g* shows a curve upward in the tail but not a return to the right. There is no legend.

- a) The gun on Jingle's shoulder has no hammer (Hatton and Cleaver, by mistake, say "no trigger"), but it has a trigger and trigger guard. In early impressions there is a white line extending entirely across the gun barrel, *not* between the gun and Jingle's hair, but between a single hair line and the rest of his hair. In worked-over plates this white line is filled in.
- b) The dog's tail is rounded at the end, which is entirely white.
- c) The hinges of the gate are unshaded.
- d) The hasp on the gatepost does not stand out so sharply from the foliage, especially in the later impressions.



Seymour del.

- e) The signature is very clear and dark.
- f) The shading of Jingle's coat cuff is parallel to the length of his arm.
- g) The letter *p* of the page number begins with an upstroke, so that the stem is double. The *g* shows a distinct hook. There is no legend.

This plate, as well as the first Seymour, was retouched, and in the later impressions there are many slight changes. For example, the side rails of the steps show many horizontal lines across the top, and the boards of the fence show that many of the lines have been strengthened.

[P L A T E C]

Copy of Seymour's Plate Etched by Browne for the 1838 Edition

- a) The gun on Jingle's shoulder has a larger hammer, which has two points of contact with the barrel. Jingle's hair has obliterated the white line separating it from the gun barrel.
- b) The dog's tail is much like that of the original plate.
- c) The hinges of the gate are shaded, as in Plate A.
- d) There is no hasp on the gatepost.
- e) The signature *Seymour, del* is entirely different from Seymour's own. "Phiz" in his copy used a Greek ϵ and ended with a capital *R*. The *d* of *del* looks like a Greek δ .
- f) Jingle's coat cuff is very dark. The shading consists of lines around the arm and diagonals.
- g) There is no page number, but, instead, the legend *The sagacious dog* has been added.

Although the copy is very faithful, there are many variations in the rendering. The foliage is different in both the background and the foreground, there are extra horizontal shade lines beneath the steps, and so on.

Part I · Plate 4 · Page 17

Dr. Slammer's Defiance of Jingle

This plate, the fourth in Part I and the last one that was etched twice by Seymour, was, like the preceding ones, later copied by Browne. The differences are not great but distinct enough to make the separation easy.

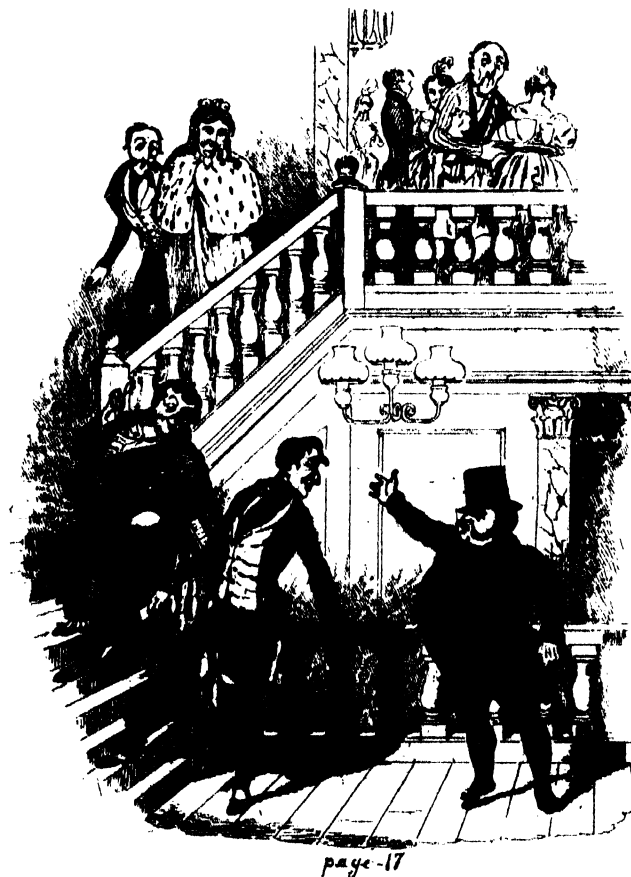
[P L A T E A]

Original Plate Etched by Seymour

- a) There are ten floor boards.
- b) Dr. Slammer's left foot does not touch the crack in the floor, and Jingle's left foot is in the center of the second board, while his right foot is entirely on the narrow second step.



- c) The claws holding the globes of the chandelier are close together.
- d) Dr. Slammer's watch chain is white. Five buttons show on the right side of his coat. The brim of his hat is straight.
- e) The glasses carried by the waiter are shaded.
- f) The plate is unsigned by the artist.



[P L A T E B]

Second Plate Etched by Seymour

- a) There are eleven floor boards, the extra one being at the right.
- b) Dr. Slammer's left foot touches the crack in the floor. Jingle's left foot is nearer the crack than in the first plate, while his right heel crosses the edge of the second step.
- c) The claws holding the lamp globes are farther apart.

- d) Slammer's watch chain is white. Five and a half buttons show on the right side of his coat. The brim of his hat shows a distinct curve so that it nearly covers his right eye.
- e) The glasses carried by the waiter are not shaded.
- f) The plate is unsigned.

In the second state of this plate the apron of the waiter, where it shows between the posts of the balcony, is shaded, and diagonal shade lines have been added between the lower balcony posts.



Dr. Slammer's defiance of Jingle

[P L A T E C]

Copy of Seymour's Plate Etched by Browne for the 1838 Edition

- a) There are eleven floor boards.
- b) Slammer's and Jingle's feet are as in Plate B.
- c) As in Plate B.
- d) Slammer's watch chain is black, and the brim of his hat is curved.
- e) As in Plate B.
- f) The plate is unsigned, but the legend *Dr. Slammer's defiance of Jingle* has been added.

Part I · Plate 5 · Page 31

The Dying Clown

After Seymour's unfortunate experience with soft steel plates for his first four etchings, he obtained better material; consequently, no duplicates were made by him of the next three. They were, however, copied by Browne for the bound volume of 1838 with legends below the pictures.

The letter which has often been spoken of as having been the cause of Seymour's despondency and the ending of his connection with *Pickwick*, is now in the Widener Collection at Harvard University. Dickens wrote, April 14, 1836, in part as follows:

"I am extremely anxious about 'The Stroller's Tale,' the more especially as many literary friends on whose judgment I place great reliance, think it will create considerable sensation. I have seen your design for an etching to accompany it. I think it extremely good, but still, it is not my idea; and as I feel so very solicitous to have it as complete as possible, I shall feel personally obliged to you if you will make another drawing. It will give me great pleasure to see you, as well as the drawing, when it is complete. With this view, I have asked Chapman and Hall to take a glass of grog with me on Sunday evening (the only night I am disengaged), when I hope you will be able to look in.

“The alterations I want, I will endeavour to explain. I think the woman should be younger, the ‘Dismal man’ decidedly should, and he should be less miserable in appearance. To communicate an interest to the plate, his whole appearance should express more sympathy and solicitude; and while I represent the sick man as emaciated and dying, I would not make him too repulsive. The furniture of the room, you have depicted *admirably*.”

The last sentence is damning with faint praise.

[P L A T E A]

Etched by Seymour

- a) The plate is signed *Seymour, Del.* in the lower left margin.
- b) The foot of the listener touches the hat on the floor.
- c) The cup on the mantel is poorly etched and shows broken lines.
- d) There are clothes drying on a cord before the fireplace.
- e) The pitcher on the shelf at the right is unshaded.
- f) There is a white space between the two hands of the woman.

[P L A T E B]

Copied by Browne after Seymour for the 1838 Edition

- a) The signature is *Seymour*, but the Greek ϵ and the final capital *E* show it to be Browne's etching. There is an inscription below the drawing, *The dying Clown*.
- b) The hat on the floor is separated some distance from the foot of the listener.
- c) The cup on the mantel is complete.
- d) There are no clothes in front of the fireplace.
- e) The pitcher on the shelf at the right is shaded.
- f) The fingers of the woman's hands touch.



Mr. Pickwick in Chase of His Hat

This plate also was etched only once by Seymour and only once copied by Browne. There are slight signs of retouching in both.

[P L A T E A]

Etched by Seymour

- a) The signature in the lower center is clearly in Seymour's hand. Below it only the page number is given.
- b) The lady in the carriage back of the fat boy has feathers in her hat, and there are no stitches shown on the backs of her gloves.
- c) The woman on top of the carriage in the rear has her eyes almost concealed by shadows.
- d) There is one less face in the doorway of the carriage than in the second plate.
- e) The man at the extreme right of the plate is very faintly etched.
- f) There are apparently fifteen spokes in the carriage wheel.
- g) A lock of hair at Mr. Snodgrass' left is blowing almost horizontally to the right.

[P L A T E B]

Copied from the Seymour Plate by Browne for the 1838 Edition

- a) There is no signature. The engraved title is *Mr. Pickwick in chase of his hat*.
- b) The lady back of the fat boy has no feathers in her hat, and there are three rows of stitches in the back of her glove.
- c) The woman in the second carriage shows part of her forehead.
- d) There is one more face in the carriage door than in the preceding plate.
- e) The man at the extreme right of the plate is clearly seen.
- f) There are but fourteen spokes in the wheel.
- g) Mr. Snodgrass' stray lock of hair droops at an angle of 45°.



the Sydney Chron.

London, Chapman & Hall 180 Strand



page.38



W. Pickwick in chase of his hat

Mr. Winkle Soothes the Refractory Steed

This plate was etched only once by Seymour and later copied by Browne.

[P L A T E A]

Original Plate by Seymour

- a) The plate is signed in the lower center, *Seymour, Del* in script.
- b) The refractory horse's ears point upward at an angle, the saddle is without a raised piece in front, and the stirrup is swung forward.
- c) The horse attached to the chaise has only one rein; its ears slope somewhat backward, giving it an appearance of astonishment.
- d) Mr. Winkle's leggings have buttons shown as small circles.
- e) The whip at Mr. Winkle's feet has a handle defined only by two lines.
- f) The background is lightly engraved.
- g) Below the plate appears only *page 47*.

[P L A T E B]

Copied from the Seymour Plate by Browne for the 1838 Edition

- a) The plate is signed *Seymour, del* with "Phiz's" typical δ in *del*, showing clearly that it is not a re-etching by Seymour.
- b) The ears of the horse in the foreground point farther back than in the earlier plate, the saddlebow is raised in front in the place where in a Western saddle the pommel occurs, and the stirrup hangs down, although the strap to which it is attached is still swung forward, but it is somewhat hard to see on account of the shading of the bellyband.
- c) The horse attached to the chaise has two reins, its ears are more nearly vertical than in the preceding, so that the horse has an amused look.
- d) Mr. Winkle's legging buttons are shown as black dots.
- e) The whip handle is made up of three lines.
- f) The background as well as the whole plate is more heavily etched.
- g) The page number no longer occurs, but the plate is inscribed *Mr. Winkle soothes the refractory steed*.





Mr. Winkle overhauls the refractory stool

London: W. H. W. 1836

Part III · Plate 8 · Page 69

The Cricket Match

Original and only plate. After the death of Seymour, April 20, 1836, Robert W. Buss was employed to take his place. He etched Plates 8 and 9 for Part III, but they were very unsatisfactory, and in October, 1836, Browne etched two substitute plates. The first of the Buss plates is signed at the lower left *Drawn & Etch'd by R. W. Buss*, the letter *R* in his name is reversed, so that the first stroke of the *W* forms its upright. This plate was never etched in duplicate, but it was retouched so that it exists in several states, distinguished chiefly by the strengthening of the background figures. Since in this book we are concerned only with the "Phiz" plates, no illustrations of the several states are given, the one shown here being sufficient for the completion of the *Pickwick* series.

When Browne in October, 1836, etched two new plates as substitutes for the Buss plates, he did not use "The Cricket Match" as a subject. He chose in its place a more interesting scene which was inserted on page 76 and had as its engraved title *Mr. Wardle and his friends under the influence of the salmon*. In this book it is described as Plate 9A.

The reason for Dickens' dissatisfaction with the Buss plates is perfectly clear, for, while etchings by Buss for other books are infinitely better than these two for Dickens, the latter are very crude and amateurish. Not only are the drawings bad, but the etching is poorly done. One might excuse the workmanship as due to inexperience in handling a new medium, but the drawings are so childish that in those days before childish drawings were

The Fat Boy Awake on This Occasion Only



Drawn & Engr'd by W. Buss.

Page 69

fashionable and considered good art it is surprising that an artist would have the courage to submit them to the publishers. The acceptance by Chapman and Hall, of course, was Hobson's choice and due to the immediate need for plates for Part III. It is fortunate that Buss was not further engaged.



Drawn & Engr'd by W. Buss.

Page 74

[P L A T E A]

Etched by Buss

As mentioned under Plate 8, Buss etched two plates which were later replaced by two by Browne. The second Buss plate, often spoken of as "The Arbour Scene," is signed in the lower



90 73

center *Drawn & Etch'd by R. W. Buss and Page 74*. It was not etched in duplicate, although there are several states, chiefly distinguished by a strengthening of the lines and a darkening of the whole plate. Since it is not by Browne, only an example of the first state is given, characterized by the clear-cut cross-ruling of Mr. Tupman's and the fat boy's coats and of the latter's left trouser leg. The drawing is terrible.

[P L A T E B]

Replacement Plate Etched by Browne

It is hardly fair to compare Buss's etchings for Plates 8 and 9 with Browne's substitute plates, for while Buss's were his first attempts, the Browne substitutes were actually etched after he had already been working on *Pickwick* for about three months. Buss's plates should be compared with Browne's first plate, "The Breakdown," which itself was not too successful but was much better than the one by Buss.

Browne's drawing is beautifully done, and it and Plate 9A compare very favorably with much of his subsequent work. In fact, one might almost say that Browne tried himself in these two etchings. They show none of the hurried work of some of his later drawings. The whole design of Plate 9 was changed and greatly improved. The figures are smaller, and there is a house in the background. It is signed in the lower center *Phiz, del.*, the *d* resembling a *b* or a Greek δ . There is no need for discussing differences between this plate and Buss's, for there is no resemblance. There was no second steel by Browne. When the plate was used for the bound volume in 1838, the page number below the design was removed and the legend *The fat boy awake on this occasion only* was added.



page 76

Part III · Plate 9★ · Page 76

Mr. Wardle and His Friends under the Influence of the Salmon

This etching was substituted for the first Buss plate. It is a beautiful piece of work in design, humor, and as an etching. The shocked faces of the family as contrasted with the amusement

shown by the servants are exceedingly well done, and the subdual of the background shows an excellent piece of etching.

The early impressions of this plate show the signature *Phiz*, *del.* at the lower center, and below it and to the right *page 76*. Later the same plate was used in the bound volume of 1838 with the legend *Mr. Wardle and his friends under the influence of the salmon* added. It was etched only once.

Part IV · Plate 10 · Page 89

The Breakdown

This engraving is very confusing and much less successful than the two preceding “Phiz” plates, which, however, while preceding in the book, actually were etched later than Plate 10. Browne himself probably realized this confused drawing, for he made some drastic changes when he drew a new design for the revised plate used in the bound volume of 1838. But even the new drawing is not too good. For this and the following plate, Browne took the pseudonym “N.E.M.O.,” but thereafter he used “Phiz”; perhaps, after the success of the Weller plate, he became “someone” instead of “no one.”

In the descriptions of some of the preceding plates, the progressive changes produced by retouching were mentioned. Perhaps Plate 10 is as good an example as any for showing what happened in one case, for they are very noticeable here.

[P L A T E A₁]

First State

- a) The artist's signature is *N.E.M.O.* in very faint letters in the lower left corner. If the steel was at all worn or the plate chemically cleaned, it may not show at all. It appears in the original here reproduced but may not appear in the reproduction.



Page 89

- b) There are but three horses shown with the wreck of Pickwick's chaise.
- c) The wheel on the ground shows the two down-pointing spokes ending short of the felly.
- d) The felly itself is rather sketchy.
- e) The dark part of Jingle's chaise is shaded only by vertical lines.
- f) Wardle's fist appears adjacent to his head.
- g) There is no hat between the foot of Pickwick's postboy and the white horse.
- h) The postillion at the right has a white jacket.
- i) There is no legend below the design but only the words *page 89*.



Page 89

[P L A T E A₂]

Second State

- a) The signature *N.E.M.O.* is very faint.
- b) Same as first state.
- c) The spokes have been repaired.
- d) The felly has been redrawn so that the inner line is unbroken.
- e) Same as first state.
- f) Same as first state.
- g) Same as first state.
- h) Same as first state.
- i) Same as first state.



[P L A T E A 3]

Third State

- a) The signature has almost disappeared.
- b) Same as first state.
- c) Same as second state.
- d) The felly has been redrawn, so that both upper and lower lines of the lower part are definitely defined. There are also a few lines added running parallel with the rim.
- e) Diagonal shade lines have been added to the dark part of Jingle's carriage.
- f-i) Same as first state.



The Break down

[P L A T E B]

Etched for the Bound Volume of 1838

- a) The signature, now *Phiz, del.*, appears at the lower center.

- b) There are now four horses in the foreground, and their positions have been changed.
- c-d) The wheel on the ground is no longer there.
- e) The dark part of Jingle's chaise is again shaded only with vertical lines. The front horse of this chaise is white, and the postboy riding it wears a stovepipe hat instead of a cap.
- f) Wardle's arm is uplifted, and he himself is standing up straighter, so that the side of his face shows.
- g) There is now a second hat on the ground.
- h) The postboy at the right has a striped jacket.
- i) The page number has been removed, and the legend *The breakdown* has been engraved below the etching.

Part IV · Plate 11 · Page 94

First Appearance of Mr. Samuel Weller

With the appearance of Sam Weller in the story, the sales of the parts leaped upward. This must have been due entirely to the story itself and not to the "Phiz" drawing, for Sam's appearance hardly gave promise of any future remarkable brilliancy. The 1838 plate is somewhat more successful. There are many differences between the original plate and the replacement, too many to list and unnecessary, for the fact that the second has an engraved legend is in itself sufficient to separate them. A few points of dissimilarity may be mentioned.

[P L A T E A₁]

First State

- a) The signature *N.E.M.O.* in the lower right corner is very faint.
- b) There is no legend below the design but only the page number.
- c) The boots at the extreme lower left are very sketchy and faint and hardly recognizable as boots.
- d) Wardle's cane shows a break in the middle, the two parts being tied together by a single line at the left.
- e) The buttons on Pickwick's vest are on the wrong side of the line.



page 94



page 96

[P L A T E A₂]

Second State

The only essential changes made in retouching this plate were the repairing of Wardle's cane and the redrawing of the boots in the lower left corner.



Wm. Phiz del.

First appearance of W. Samuel Miller.

[P L A T E B]

Used in the Bound Volume for 1838

a) The signature is now *Phiz, del* at the lower center.

- b) There is no page number, but there is the legend *First appearance of Mr. Samuel Weller*. Below that, as usual, there are the publishers' name and address.
- c) The boots have decreased in number but are well drawn. They are quite differently placed from those in the preceding plates.
- d) Wardle's left hand shows, his cane is smoother, and his coattails show on both sides of his legs. His trousers are white.
- e) There are no buttons on Pickwick's vest.

There are many other changes, for the entire drawing was new. There is only one sign on the van cover, and the inscription is readable. The man who was partly hidden by the cover in the first plate is now shown more fully. The dog at Pickwick's feet is more white than black. The landlady wears an apron, and there is a birdcage in front of her. There are three instead of four men in the doorway at the back. There is no man on the bundle back of Mr. Pickwick.

Part V · Plate 12 · Page 117

Mrs. Bardell Faints in Mr. Pickwick's Arms

The original plate illustrating the main cause of Mr. Pickwick's woe is rather washed out in appearance, but it was much improved in the second etching. Only two plates were made: the original one which accompanied Part V of the parts and which was several times retouched, especially to strengthen the lines of all the faces, and the one with the engraved legend which appeared in the bound volume of 1838. In the first plate Mr. Tupman's satisfaction at having a comeback for his own earlier amatory defection is clearly shown, but Snodgrass and Winkle show their dismay. In Plate 12-B Snodgrass and Winkle as well as Tupman show their *Schadenfroheit*.



[P L A T E A₁]

- a) The first appearance of the new signature *Phiz, del* is at the bottom of the etching, somewhat to the left of the center. Below this, near the center, are the words *page 117*.
- b) There are several bell jars on the mantel covering ornaments, but no clock. There are no vases at the sides.
- c) Mr. Winkle's legs are straight.
- d) Snodgrass' feet are together, and his right hand is across his breast.
- e) Tommy is kicking Mr. Pickwick with his left foot.
- f) There is a small landscape on the wall above the mirror.
- g) Mr. Pickwick has a firm grip around Mrs. Bardell's waist, but he is standing.



[P L A T E A₂]

In the retouched plate all lines of the figures and especially of the faces are strengthened.



Mrs. Bardell faints in Mr. Pickwick's arms.

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) The artist's signature is clear cut. The page number has been omitted, but the legend *Mrs. Bardell faints in Mr. Pickwick's arms*, as well as the publishers' name and address, has been engraved below.

- b) The single bell jar on the mantel covers a clock, and there are vases at the ends.
- c) Winkle's knees are bent.
- d) Snodgrass' right hand appears above Tupman's back, and his feet are not together.
- e) Tommy Bardell is kicking Pickwick with his right foot.
- f) The picture above the mirror is quite large and strongly etched. It shows Cupid and a girl.
- g) Mrs. Bardell seems to have been sitting on Pickwick's lap, but, upon the opening of the door, he has somewhat relaxed his embrace.

Part V · Plate 13 · Page 132

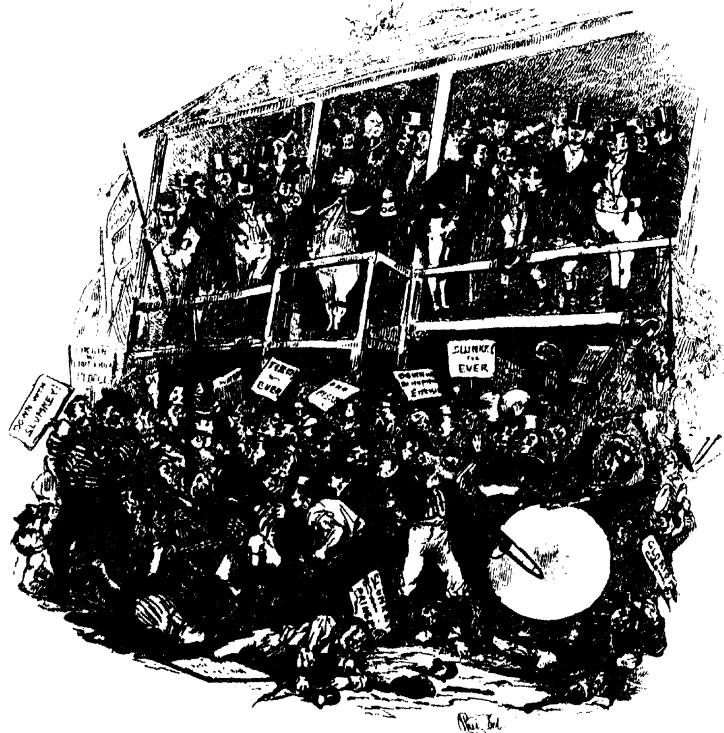
The Election at Eatonswill

Two plates were etched: the original one which appeared in the novel as it came out in parts and the re-etched plate for the bound volume of 1838. The first plate was retouched, but the changes are unimportant and consist chiefly in strengthening the shadows. Both plates are crowded, but, while the original one is confusing, the one with the engraved inscription gives only the feeling of a rioting crowd. It is decidedly the better of the two.

[P L A T E A₁]

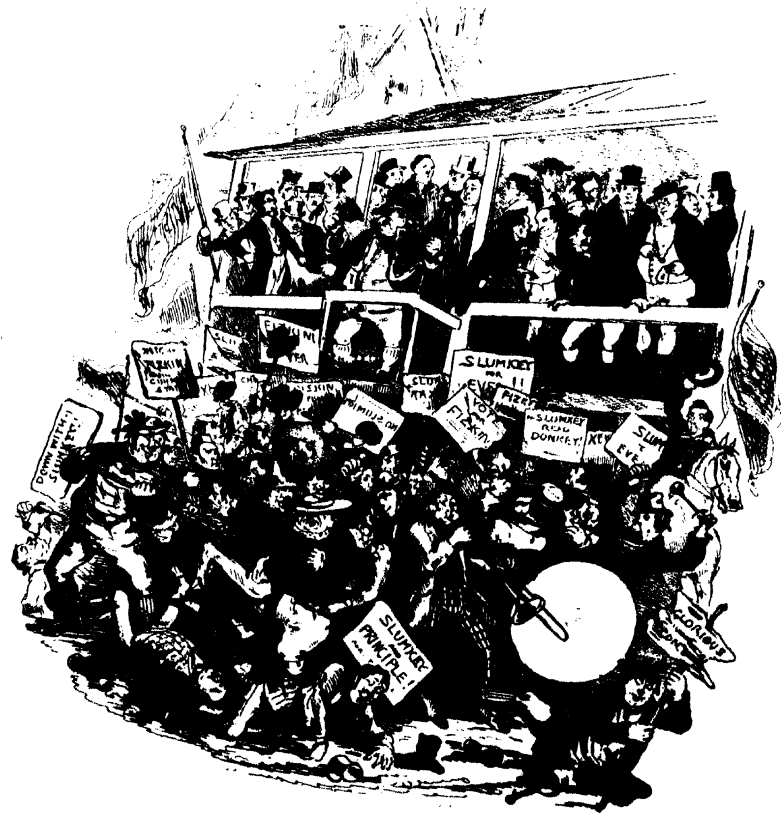
- a) The signature *Phiz, del* and *page 132* appear below the design.
- b) The beadle's legs are straight, and his staff, faintly etched, reaches above the head of the man in the background.
- c) The trousers of the man with the sign in the lower left corner show only vertical stripes.
- d) There are no horizontal lines of shading below the balcony.





[PLATE A₂]

In the retouched plate, the beadle's staff is quite distinct, the trousers of the man with the sign are checked, and the shadows below the balcony have been strengthened by horizontal lines.



The Election at Crotchamill.

[PLATE B]

Etched Later for the 1838 Bound Volume

a) The artist's signature is very faint, below and to the left of the end of the

wooden leg. An inscription, *The election at Eatonswill* and the publishers' name and address take the place of the page number below the design.

- b) The beadle's legs are bowed, and his feet are far apart. His staff is short and hardly reaches the chin of the man behind.
- c) The man with the sign in the lower left corner now has white trousers and a cockade on his hat. He is certainly not Sam Weller, as Miller and Strange assert.
- d) The floor of the balcony is for the greater part behind the signs carried by the mob.

Part VI · Plate 14 · Page 154

Mrs. Leo Hunter's Fancy-Dress Dejeune

The page numbers below the designs in this and the following plate were inadvertently transposed, and a few copies of Plate 14 bear the page number 169 and a few of Plate 15 bear 154. These errors were soon corrected, and plates with the incorrect numbers are the rarest of all Pickwick plates. The corrected plates in most cases show traces of the original numbers. Since the drawing itself was not affected, it is incorrect to speak of the corrected plates as revisions. The plate with the engraved legend, however, is entirely new.

| P L A T E A |

- a) The signature *Phiz, del* and *page 154* appear in the lower center.
- b) Count Smortork has no mustache, and the front of his chin is bare, but he has ample whiskers beneath it.
- c) A birdcage rests high up among the branches of the tree.
- d) Mr. Tupman's legs are straight and his knees together. He has no feathers in his hat.
- e) There is a small pool of water in the foreground.
- f) The girl in the background at the left has her hand near her mouth, which is open in astonishment or amusement.





W. H. Smith & Co. London

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) The page number is missing, but there is a legend *Mrs. Leo Hunter's fancy-dress dejeuner* and the publishers' name and address engraved at the bottom.

- b) Count Smollet has a full beard.
c) The birdcage hangs from the lowest branch of the tree.
d) Mr. Tupman's legs are bent, and his knees are separated. There are two feathers in his hat.
e) The pool is missing from the foreground.
f) The girl at the left, back of Mrs. Leo Hunter, has her mouth closed.

Part VI · Plate 15 · Page 169

The Unexpected Breaking-Up of the Seminary for Young Ladies

A few copies of this plate were issued with incorrect pagination, as mentioned under Plate 14, but no changes were made in the design when this was corrected. A bolt on the door near the top was marked for deletion, but this was overlooked when the plate was printed. The first plate shows sketchily drawn young girls in the doorway, while in the second they are older and well done. The facial expressions are better in the second plate except those of Mr. Pickwick and the cook. In the first plate his face shows better Pickwick's horror at his predicament.

[P L A T E A]

- a) "Phiz's" signature is to the right of the lower center. The page number is nearly central.
b) There are six bolts showing on the door, one of them marked for deletion. The "lady abbess" had certainly made sure that that door could not be opened from the outside!
c) There is no bell on the hook in the center of the door.
d) There are seventeen teachers, maids, and pupils shown, some of them barely discernible.
e) The cook's skirt is white near the top.

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) "Phiz's" signature is at the lower center. The page number has disappeared, and a legend has been engraved below the design.



page 169

- b) There are three bolts on the door.
- c) There is a bell on the hook in the center of the door.
- d) There are thirteen clearly drawn teachers, pupils, and maids in the doorway.
- e) The cook's skirt is shaded all over.



*the are special teaching up of the
teminary for young ladies*

Mr. Pickwick in the Pound

The original plate and that prepared for the bound volume of 1838 show decided differences. Artistically, there is not much choice between them.

[P L A T E A]

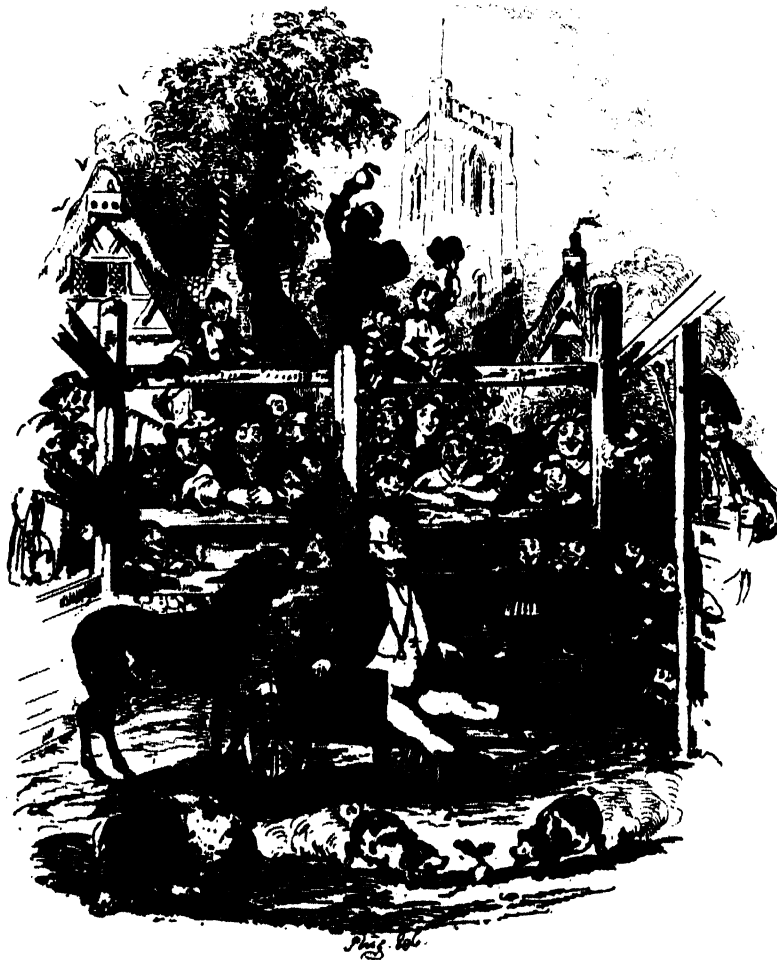
- a) The signature, *Phiz, del.* and *page 197* are shown below the design.
- b) There are two donkeys (exclusive of Mr. Pickwick) in the pound, but the hind legs of the larger donkey are very lightly sketched, so that they have been described as missing. In spite of that, she—I suppose it is a she—can smile at Mr. Pickwick.
- c) The windows in the gables of the houses, right and left, are closed.
- d) There is but one child peering through the bars at the right, above Mr. Pickwick's left foot.
- e) The two men at the extreme left have no bodies.
- f) The head of the rake in the hands of the boy immediately in front of the left corner post is very indistinct, and in most prints only the handle shows and appears like a staff.
- g) The chimney sweep's cap is black.

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) The legend and publishers' imprint replace the page number below the design.
- b) Only the lady donkey remains in the pound. She is showing her teeth.
- c) The windows in the gables of the two houses are half-open.
- d) There are two children peeping between the bars above Mr. Pickwick's left foot.
- e) A body has been added to the man at the left.
- f) The rake in the hands of the boy is clearly shown.
- g) The chimney sweep's cap is white.





Pickwick in the Court

London, Chapman & Hall, 1837

Part VII · Plate 17 · Page 201

Mr. Pickwick and Sam in the Attorney's Office

Although redrawn, the plate with the engraved legend differs only slightly from the original. Neither is very good, but the original is somewhat the better of the two, especially in the various facial expressions.

[P L A T E A₁]

- a) The signature *Phiz, del.* and *page 201* appear below the design.
- b) Sam Weller's knees are close together.
- c) The third law clerk from the left has no pen in his hand.
- d) The half-door leading to the clerks' room is shaded only in the lower right corner. It has no knob.
- e) The vertical shading of the inside of the top shelf of the bookcase at the left and the shading of the end of the case at the right do not extend all the way to the top.
- f) The bars between the windowpanes which appear between the second and third clerks, as well as the horizontal bars, are shown by broken lines.
- g) The poster on the partition has ten columns of print.

[P L A T E A₂]

In the second state of this plate the shading within the bookshelves has been extended entirely to the top, the panels on the door have been completed, and the shading has been extended upward. The window bars have been drawn out in full.



[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) Below the signature the plate is inscribed *Mr. Pickwick & Sam in the attorneys' office.*
- b) Sam Weller's knees are apart.
- c) The third clerk has a quill pen in his hand.
- d) The door is shaded much like the second state of Plate A, but it now has a knob.
- e) The bookcases are shaded with lines in two directions.
- f) The window bars are complete except that they do not quite join at the corners.
- g) The poster has nine columns of print.



Part VIII · Plate 18 · Page 223

The Last Visit of Heyling to the Old Man

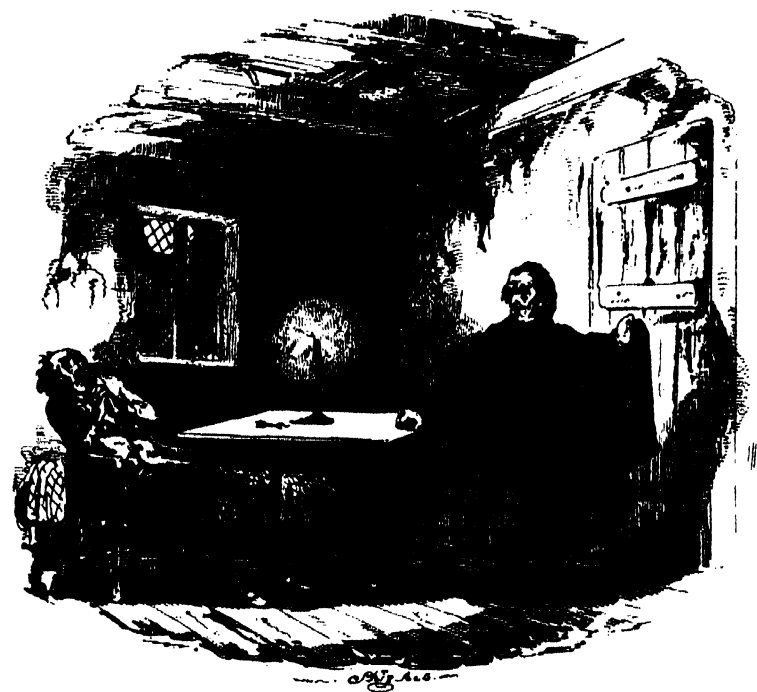
An unattractive subject, unattractively drawn.

[P L A T E A]

- a) Below the design, somewhat to the right of the center, is the signature *Phiz, del* in rather thin and pale letters, and below it *page 223.*
- b) Above Heyling's shoulders the knobs at the top of the back of the chair show.
- c) The legs and the braces of the old man's chair are turned. The back extends above his head.
- d) The old man's face is in profile.
- e) There are three ceiling joists, not counting the one at the back against the wall of the room.



page 223



The last visit of Heyling to the old man.

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) The artist's signature is nearly in the lower center. The page number has been omitted and the words *The last visit of Heyling to the old man* have been engraved in the lower margin.
- b) The top of Heyling's chair does not show.
- c) The legs and braces of the old man's chair are square. The back reaches only to his eyes.
- d) The old man's face is turned so that both eyes show.
- e) There are but two ceiling joists, excluding the one against the wall of the room.

Part VIII · Plate 19 · Page 233

The Middle-aged Lady in the Double-bedded Room

Owing to the scattered patches of light and shade, the picture is inartistic by lacking a central point of interest, and one's eyes wander. There seems to have been no retouching of the original plate, and all copies seen are alike even to the smallest details.

[P L A T E A]

- a) *Phiz, del* is very faintly engraved near the lower center, and *page 233* somewhat to the right of it.
- b) The chair in the center of the picture is very dark, and it has three vertical bars.
- c) The cap on the chair is white and the dress black.
- d) The lamp shade on the floor has only eight light spots.
- e) The lock on the door is clearly defined.
- f) The middle-aged lady has lifted her back hair above the horizontal.

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) The signature is strong and has flourishes in front and behind. The page number has been replaced by the legend *The middle-aged lady in the double bedded room*. The publishers' imprint is below.
- b) The chair in the center is light colored and shows crossed bars.
- c) The cap on the chair is light colored and the dress is a white nightgown.
- d) The lamp on the floor has fourteen or more light spots.
- e) The door lock is lost in the confused dark background.
- f) The lady's back hair is being held out horizontally. She is younger and better looking than in Plate A.



page 233

Mr. Weller Attacks the Executive of Ipswich

This is a good plate, with well-balanced light and shade and a strong central point of interest. It was apparently never re-touched, for all copies show the same shade lines without additions. There is not a great deal of difference between the original and the plate with the engraved title, but the middle-distance figures are more pronounced in outline in the latter.

[P L A T E A]

- a) There is no face on the signboard at the right.
- b) Mr. Pickwick's thumb is turned in.
- c) The man behind Mr. Snodgrass shows three-fourths front view and has his hat pulled down over his eyes. His hand and one leg show. The man behind him looks like a fox terrier.
- d) The man on horseback has his mouth open.
- e) Sam Weller's hat is white.
- f) One of the men in the window of the inn at the right has a pipe in his hand.
- g) Sam Weller's mouth is turned up in a smile.
- h) "Phiz's" signature is small in the lower center. The page number is farther to the right.

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) There is a face on the signboard at the right.
- b) Mr. Pickwick's thumb is turned out.
- c) The man behind Snodgrass shows his profile, and his body is not well defined. The man behind him is much clearer than before.
- d) The man on horseback has his mouth closed, and he is smiling.
- e) Sam's hat is dark with a white band.
- f) The man in the window of the inn has no pipe.
- g) Sam Weller's mouth is turned down.
- h) The artist's signature looks like "Ring, del." There is no page number. The legend is *Mr. Weller attacks the executive of Ipswich*.



The middle-aged lady in the double-bellied gown

Phiz



page 251.



in the attack, the execution of Spanish.

Part IX · Plate 21 · Page 265

Job Trotter Encounters Sam in Mr. Muzzle's Kitchen

Again the first plate shows no signs of retouching in the later impressions, and not until the second plate was etched for the bound volume, was there any variation in the prints.

[P L A T E A]

- a) The artist's signature is at the lower center, and the page number is somewhat farther to the right.
- b) The kitten on the stool is not very clearly drawn, and the cat—or is it a dog?—on the floor is part white and part black.
- c) The hands of the clock indicate ten minutes to twelve.
- d) There are only three items on the lower shelf of the china closet.
- e) There is a ladle in the kettle on the fire.
- f) Only the ends of the fingers of Sam's left hand show.

[P L A T E B]

Etched Later for the 1838 Bound Volume

- a) The signature is in the lower center, and below it are the legend *Job Trotter encounters Sam in Mr. Muzzle's kitchen* and the publishers' imprint.
- b) The animal on the floor near the stool looks decidedly like a dog. It is black except for white feet and white patches in front.
- c) There is but one hand on the clock, or else it is exactly twelve.
- d) The lower shelf has a long row of plates.
- e) There is no ladle in the soup kettle.
- f) Sam's whole hand shows at Mary's waist.

The faces of all the characters except Job have pleasanter expressions in the first plate than in the second.



page 265

Part X · Plate 22 · Page 296

Christmas Eve at Mr. Wardle's



John Miller engraving from the original illustration

Beginning with this plate, Browne began to etch duplicate designs on quarto steel plates instead of attempting to retouch the originals. The two are practically identical, and since they were printed simultaneously and later cut apart, it is incorrect to say that either is the original one. One, of course, was etched before the other, but it is not always possible to say which that was. In the following descriptions, the one to which the engraved title was later added is considered the second, and this one with the engraved title is considered the third. Incidentally, copies with the engraved titles are more difficult to obtain than bound volumes without them. Since the second and third plates were actually printed from the same steels, usually only one is illustrated in the following pages.

All the plates show Mr. Pickwick wearing gaiters, although Dickens said (p. 293): "If any thing could have added to the interest of this agreeable scene [the Christmas Eve party], it would have been the remarkable fact of Mr. Pickwick's appearing without his gaiters, for the first time within the memory of his oldest friends."

[P L A T E A]

- a) The signature *Phiz* is in fairly large script in the lower middle. The page number is farther to the right.
- b) The foreground shows a cat and a pug dog, and not two cats, as said by Miller and Strange.



page 206

- c) The front rafter shows two strings of onions, a side of bacon, and three hams suspended from it, and there are festoons of evergreens and mistletoe connecting them.
- d) The girl with Winkle has her face turned so that only her profile shows. The one with Tupman has flowers in her hair.
- e) The fireplace is seen from the side.
- f) The head of the girl to the right of Sam Weller is not very near his.
- g) Mr. Pickwick's legs are not crossed, and there is no cat between him and the old lady.



page 296

[PLATE B₁]

- a) "Phiz's" signature is smaller. The *g* of *page* ends in a downstroke, while in the first plate it forms a loop.
- b) There is neither cat nor dog in the foreground.
- c) There are more provisions on the rafter than before, but there is no festoon. The bunch of mistletoe remains.
- d) Winkle's girl shows her full face, and Snodgrass' has a black ribbon or bun of hair on her head.
- e) The fireplace is seen more from the front, so that the left side does not show.

This is not a new plate but is Plate B₁ upon which has been engraved the inscription *Christmas Eve at Mr. Wardle's*.

Part X · Plate 23 · Page 301

The Goblin and the Sexton

Miller and Strange say that the earliest impressions of this plate show no page number, while Hatton and Cleaver regard plates with missing pagination as proof impressions before the page numbers were added. I have a copy with the page number almost obliterated by wear, so that if the position were not known, it might very easily be overlooked.

This plate is very well done, although it has hardly the appearance of being "in the pale moonlight."

- a) The tree back of the sexton shows a face near his head.
- b) There is no tombstone to the right of the sexton's left foot.
- c) The signature *Phiz, del* is faint and lies partly in the grass.
- d) There is no finial at the apex of the roof of the church.
- e) There is a bone between the lantern and the sexton's feet.
- f) The highest branch of the tree at the right is lower in the drawing than the roof of the tower in the background.

- a) The tree has a knot where the face was in Plate A.
- b) There is a tombstone at the right of the sexton's left foot.
- c) The artist's signature is clear and lies below the grass.
- d) There is a round finial at the apex of the roof.



Christmas Eve at Mr. Wardle's

London: F. & G. Smith, 1837

- f) The head of the girl back of Sam is very close to his.
- g) Mr. Pickwick's legs are crossed, and there is a cat between him and old Mrs. Wardle.



page 301



page 301

page 301



[P L A T E B]

- a) There are neither dots nor a vertical line beneath the signature.
- b) There are fire tongs as well as a poker on the fender.
- c) There are two very short vertical lines or two spots beneath the point of Captain Cuttle's hook.
- d) The coat of the boy in the oval frame is shaded by vertical lines, and there is a hanger above the frame.
- e) There is a dark rectangular patch above the doorknob, and beneath it there is part of a circle. Along the edge of the door two bolts show.
- f) The leg of the seat is unfinished at the lower end.

Part XVI · Plate 32 · Page 508

Mr. Dombey and the World

[P L A T E A]

- a) The signatures of the two plates are very similar. The *P* of the name is separated from the *H*, and the *Z* ends in a line extending under the name to the left.
- b) The masthead of the paper shows letters something like "Tmna."
- c) Mr. Pitt "on the bust," as Mark Twain would have it, has a topknot.
- d) Major Bagstock's coat shows four buttons.
- e) The fingers of Cousin Feenix's left hand do not quite touch his chin.

[P L A T E B]

- a) The signature appears as though it were spelled "RHIZ." There is no cross-bar to the *H*, and there is a small circle at the end of the last stroke of the *Z*.
- b) The masthead is not readable.
- c) Mr. Pitt is bald.
- d) Major Bagstock's coat has three buttons.
- e) The fingers of Cousin Feenix's left hand touch his chin.



Part XVII · Plate 33 · Page 516

Secret Intelligence

[P L A T E A]

- a) The signatures in the two plates are very similar. In Plate A it ends in a very small hook at the left.
- b) The shading of the pitcher hanging from the shelf at the right is in lines parallel to its axis.
- c) The cloth hanging to the right of this pitcher is shaded mostly with vertical lines.
- d) The table leg shows partly white.
- e) The upper part of the left inner line of the door frame is single.

[P L A T E B]

- a) Below the lower line of the Z in the signature there is a mark that looks like a P and a period.
- b) The pitcher is shaded, partly parallel to its axis and partly with vertical lines.
- c) The cloth at the right is shaded with diagonal lines.
- d) The table leg is dark.
- e) The line of the left door frame on the side of the opening is double.





Part XVII · Plate 34 · Page 539

Mr. Carker in His Hour of Triumph

[P L A T E A]

- a)* The signature is plain, with the final line of the Z ending in a straight line to the left.
- b)* In the legend the letter *t* of *triumph* begins with an upstroke.
- c)* The left corbel of the mantel is shaded and clearly defined.
- d)* The candle at the extreme right does not show hot wax running down the side.
- e)* The Amazon's horse at the right is shaded by horizontal lines.
- f)* The toppiece of the chair behind Edith is shaded in only the upper portion by vertical lines.

[P L A T E B]

- a)* The signature is clean cut and ends with a loop, open downward.
- b)* In the legend the letter *t* begins with a downstroke.
- c)* The left corbel of the mantel is only faintly sketched.
- d)* The candle shows a drop of wax at the side.
- e)* The Amazon's horse is shaded by vertical lines.
- f)* The chair behind Edith has the top crosspiece shaded by horizontal lines.



On the Dark Road

This is the fourth horizontal plate in *Dombey* and the first of the so-called “dark plates” which were produced by first machine-engraving the entire plate with a series of fine parallel lines, then coating it with wax, and etching the design through this wax. The plates are thus a combination of steel engraving and etching. The process was apparently satisfactory, but for some reason or other it was not used again until Plate 31 of *David Copperfield* appeared. Thereafter, in *Bleak House* there were ten and in *Little Dorrit*, eight.

[P L A T E A]

- a) There are dots before and above the signature. The flourish following the letter *Z* ends at the left in a sharp angle and a short upturn. The upper line of the *Z* is straight.
- b) The whiplash ends above the white streak near the horizon.
- c) The strap extending from the mouth of the off horse to the white one is shown more than halfway by a double line. The rein shown between the neck and the tail is single.

[P L A T E B]

- a) The flourish at the end of the *Z* extends below the *P* of *Phiz* and turns upward in a sharp angle, to end in a loop and a tail that touches the letter *P*.
- b) The whiplash ends just as it touches the white line of the clouds.
- c) The strap between the two leading horses is shown by only a single line, while the rein between neck and tail of the off horse is double.





An Arrival

Only a contortionist could twist his body as Mr. Toots does, but, except for the caricature of Sol Gills, the plate is excellent.

[P L A T E A]

- a) The letter Z begins and ends in flourishes, extending to the left into a wiggly tail.
- b) The drawings on the screen clearly show figures, that in the center of two persons, that at the right of something with wings.
- c) Gill's stock shows no pattern.
- d) The girl at the left has only a small button at the ends of her collar, and her embroidery frame shows numerous parallel lines on the back.
- e) The yarn from the ball below the dog's left foot passes under the spool, swings to the scissors, and then divides into two parts, the upper one making similar curves but ending at the left of the two buttons, halfway between these and the sewing box.

[P L A T E B]

- a) The signatures in the two plates are similar. Plate B shows the letter Z, beginning with a straight horizontal line, making it look like a figure 3. The tail swings under the word *PHIZ* and ends at the left in a flourish. There are also two very small wavy lines in the lower left, outside the floor shading, that resemble figures 2.
- b) The drawings on the screen are too sketchy to identify.
- c) Sol Gills's stock shows several small circles.
- d) The girl at the extreme left wears a brooch, and the embroidery frame in her hands shows three vertical and two horizontal lines on the back.
- e) The cord from the ball of yarn below the dog's left foot passes above the spool, than crosses the scissors, makes a loop, swings back in a wiggly line, and ends at one of the buttons.



Part XIX · Plate 37 · Page 595

"Let Him Remember It in That Room, Years to Come!"

[P L A T E A]

- a) The Z in the signature begins with a horizontal line and ends in a loop, open to the left.
- b) Mr. Pitt's topknot is somewhat upstanding.
- c) The upper part of the door is shaded simply with vertical lines.
- d) The left hand of Miss Tox shows her thumb.
- e) The top of the lamp held by the cupid who had never been to West Point ends in a serrated edge.
- f) The lower figure in the middle panel of the screen is too sketchy to be determined.
- g) On the table the envelope with a seal lying near the front rests upon another envelope.
- h) The h of *him* in the legend begins with a downstroke.

[P L A T E B]

- a) The Z of the signature begins with a circle open at the bottom and ends with a wiggly line to the right. In front of the P the line extends to the left and is there crossed by a disconnected curve, so that the whole signature looks like "F.PHIZ."
- b) Mr. Pitt's topknot has been flattened out.
- c) The upper part of the door is shaded by both horizontal and vertical lines.
- d) The left hand of Miss Tox shows no thumb.
- e) The top of the lamp is cut off smoothly.
- f) The lower figure in the middle panel of the screen seems to be a fat hog going into the picture.
- g) The envelope on the table has no other below it.
- h) The h of *him* in the legend begins with an upstroke.





Another Wedding

This is the fifth horizontal plate, an orientation which gave “Phiz” a free hand in etching this amusing and superb illustration.

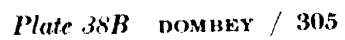
[P L A T E A]

- a) The *Z* of the signature begins with a horizontal line and ends in a line to the left and a curve resembling a 3.
- b) The theater poster at the lower left shows a number 7 in its lower corner. It may or may not be the plate number.
- c) The poster above this one shows tolls for cow and pig at the bottom of the list.
- d) Captain Cuttle has two shirt buttons showing.
- e) The first poster to the right of the cigar-store Indian gives the name of the schooner as *Wasp*. The *z* in *Amazon* is reversed in the next poster.
- f) The shade lines on the trousers of the boy at the extreme right are diagonal.
- g) The tails of the two chickens at the right of the lower center do not quite touch.

[P L A T E B]

- a) The *z* of the signature begins with a curve open to the left and ends with a curve, a little loop, a line below the entire signature, and an upturned double curve.
- b) The theater poster at the lower left shows no number in the corner.
- c) The poster above this gives tolls for only three kinds of animals.
- d) Only one button or breast pin shows on Captain Cuttle’s shirt.
- e) The schooner’s name on the poster back of the Indian is *Triumph*. Below this is the name *Carl Bing*.
- f) The shade lines on the boy’s trousers are horizontal.
- g) The tails of the two chickens touch.





Part XX · Plate 39 · Frontispiece

This plate, giving a summary of the events in the story, goes in rather heavily for Paul among the angels, of whom only three have feathered wings.

PLATE A]

- a) The signature is left of the lower center. There are three dots, one preceding the signature, one after it, and one above the space between the *H* and the *I*.
- b) Most of the body of the fat mermaid or merman at the bottom of the picture is shaded.
- c) There is only one button on the back of the peajacket of the man on his hands and knees, below Florence's hat.
- d) There are only two lines radiating from the locket on Florence's breast.
- e) The little sketch of Dombey near the cashbox and above and to the left of the guardian angels does not show his feet.
- f) There are only two rays above the head of the angel with its arm raised, but apparently there is another touching its arm.
- g) The angel at the left, above the deathbed of Paul, has no rays above her head. Most of the Celestial Choir seem to be females, although the Bible mentions only male angels.
- h) The woman back of Mr. Dombey at the right center shows two hands.

[PLATE B]

- a) The signature has a figure 2 and a dot before it.
- b) The fat merman's body is shaded only at the right.
- c) The man on his hands and knees has two buttons on the back of his jacket.
- d) There are two lines, besides the two of the chain, radiating from Florence's locket.
- e) Dombey's left foot shows.
- f) There are four rays above the angel's head.
- g) The angel at the left has three rays above her head.
- h) The woman back of Mr. Dombey, at the right, shows only one hand.





Part XX · Plate 40 · Title-page

As has often been mentioned, the hook, by mistake, is on Captain Cuttle's left arm. Below this vignette is the publishers' imprint: London/Bradbury & Evans, Bouverie Street, 1848.

[P L A T E A]

- a) The signature below the vignette shows a small *l* as a subscript to the *H*. It may possibly be intended for a plate number.
- c blunderbuss is shaded by horizontal lines.
- e glasses on the shelf above the candle are well defined.
- ere are two buttons in the upholstery on the back of Captain Cuttle's

L A T E B

- a) The signature has a curlicue, which looks like the figure 3, attached to the left downstroke of the *H*. There is a dot within a circle above the *I* and also a dot after the *H*. Above the wavy line preceding the *P* there is an abortive 2.
- b) The blunderbuss is shaded by diagonal lines.
- c) The glasses on the shelf above the candle are sketchy.
- d) No buttons show on the back of Captain Cuttle's chair, although there is a small black dot a bit higher up.

DEALINGS WITH THE FIRM
PLATE 40A
DOMBEY AND SON
Wholesale, Retail, and Commission
27
Charles Dickens



DEALINGS WITH THE FIRM
PLATE 40B
DOMBEY AND SON
Wholesale, Retail, and Commission
27
Charles Dickens



The Personal History of DAVID COPPERFIELD

Dombey and Son ended in April, 1848, and in May, 1849, *David Copperfield* was begun. It followed the mode of issue of the preceding novels and appeared in monthly parts, the last two, Nos. 19 and 20, being published in November, 1850. There were 40 etchings, all in duplicate. Hatton and Cleaver say that no plate was numbered, but actually a few were, as, for example, the second Plate 2. None of the plates was lithographed.

For some reason or other, the etching of many of the plates for this book was not as successful as for the preceding novels, and they lack atmosphere, so that the printing of the backgrounds are as heavy as the foregrounds. The prints thus have more the appearance of "zinc etchings" than of plates pulled from steels. Perhaps Browne left the etching more and more to his assistants, as he certainly did the printing. This letdown in the plates is more noticeable in the succeeding novels and especially in *A Tale of Two Cities*.

In *David Copperfield* there were 21 horizontal plates, one of them being the second "dark plate" made by Browne for Dickens' novels. No further dark plates were issued for *David Copperfield*, but 10 appeared in *Bleak House* and 8 in *Little Dorrit*. The plate paper used for the etchings of *David Copperfield* appears to be of better quality than usual and still remains perfectly white in most cases, and foxing is at a minimum.

While Dickens was resting after the completion of *Dombey and Son*, in April, 1848, and before *David Copperfield* began to appear in May, 1849, "Phiz" etched 12 plates for W. Blanchard Jerrold's *Disgrace to the Family*, made 28 drawings for Reach's *Romance of a Mince Pie*, and etched at least 10 plates for miscellaneous works. While *David Copperfield* was being issued, he etched 80 plates for that work, 29 for Lever's *Con Oregan*, 40 for Lever's *Roland Cashel*, frontispieces for four of Bulwer's novels, and 21 woodcuts for James's *Fight of the Fiddlers*, besides some plates and cuts for less important works.

Part I · Plate 1 · Page 11

Our Pew at Church

The signatures of the artist are alike in the two plates, both being in capital letters and shown at the bottom of the "resurgam" tombstone. The second plate is numbered twice in Arabic numerals in the lower right corner. Plate 1 is one of the best of the etchings in *David Copperfield*.

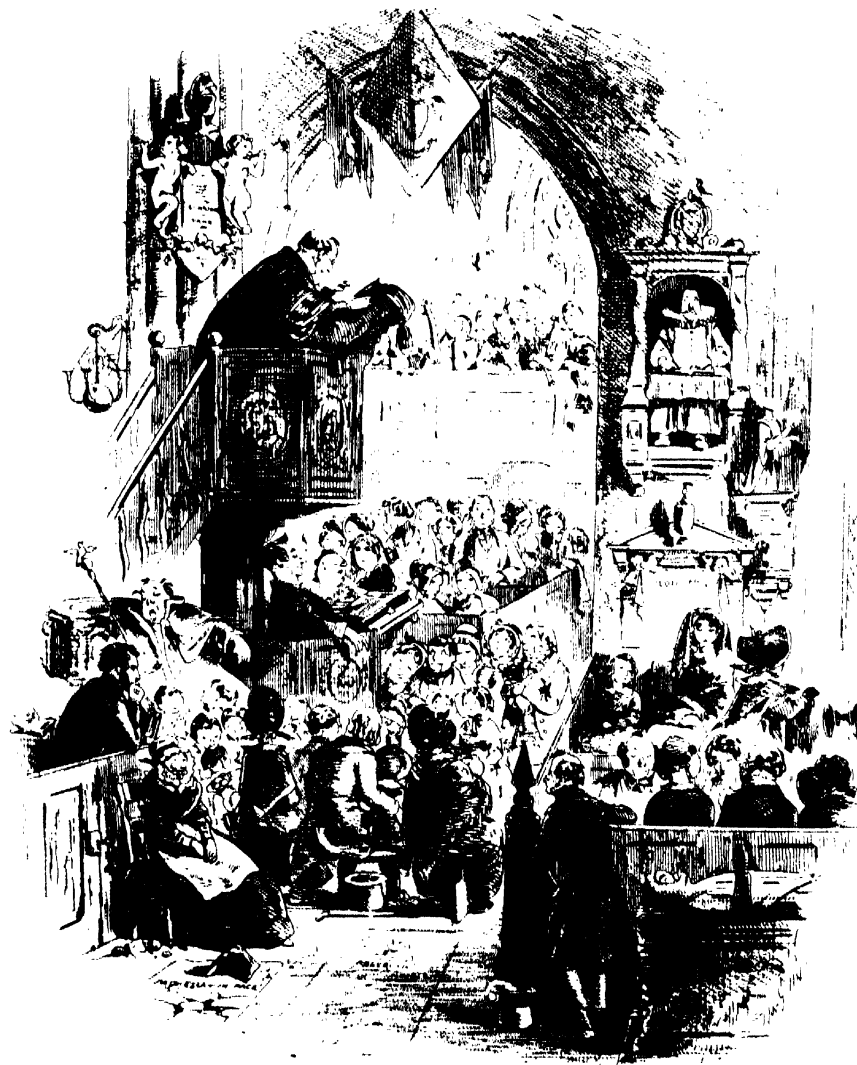
[P L A T E A]

- a) The man in the niche at the upper right has his pen in his left hand. He is looking straight ahead.
- b) The space below the architrave and above the Bodgers' inscription and between the two cherubs is blank.
- c) In the diamond-shaped shield at the top center, the ribbon at the bottom is actually a snake or an eel.
- d) Just below the choir the list of benefactors of the church is headed by . . . *Smoozer Esq. 1000*.
- e) In the upper left corner, the cherub with the spider hanging from its horn does not touch the horn to his mouth. The sign below reads *GLORY F.A.M.A.*
- f) The chinless priest has a ring on the little finger of his right hand.
- g) The man outside the gate in the lower left has two stripes on the back of his glove.

[P L A T E B]

- a) The man in the niche at the upper right has his pen in his right hand.
- b) The space below the architrave is shaded by horizontal lines.
- c) The diamond-shaped shield has the ornamentation so arranged that it shows a smiling face. On the ribbon the letters *VIRT* and *TI* can be distinguished.
- d) The list of benefactors is headed by *Sir . . . Danonsle 300* (the name is not perfectly clear).
- e) The horn comes from the mouth of the cherub with the spider.
- f) The priest has no ring.
- g) There are three lines of stitching on the back of the right glove of the man in the lower left corner.





Part 1 · Plate 2 · Page 23

I Am Hospitably Received by Mr. Peggotty

This horizontal plate was etched in duplicate. As in the title-page, here also the boat is incorrectly turned upside down, quite possibly originally to make a better picture, and throughout the book it remained uncorrected by Dickens. There are many differences in shading between the two plates.

[P L A T E A]

- a) The signature is small, with one dot over and one dot after it. The Z begins with a straight line and ends with a single loop at the left.
- b) The back of the chair upon which Miss Peggotty is leaning shows no central ornament in the top rail, but at the left there is a distinct letter N. The central vertical part of the chair shows a small oval cutout.
- c) The arched ribs of the boat, as well as the crossbeam above Mr. Peggotty's head, show no zigzag lines of shading.
- d) The plate is not numbered.

- a) The signature shows more ornamentation than that in Plate A.
- b) The back of Miss Peggotty's chair shows a circle in the top crosspiece but no oval in the vertical part.
- c) The ribs and the beam of the boat show zigzag and vertical lines of shading.
- d) There is a small ? after the signature and a curve that may be a 2 above it. There is also an angular ? or a Z below the toy tank (?) on the floor.





The Friendly Waiter and I

[P L A T E A]

- a) The *H* of the artist's signature has a crossbar; the *Z* begins with a straight, horizontal line at the top and ends below with a small loop and a straight line extending to the left.
- b) The top of the frame of the *Sancho Panza* picture has a single line above two horizontal lines. The name is given below the picture.
- c) The fox and the crane picture shows no ornament in the lower left corner of the frame, and the frame itself shows little carving at the four corners.
- d) Below the *Directory* on the mantel there are four short vertical lines marking the end of the fireplace above the steam.
- e) The opening of the fireplace is shown by a single line at the top, and above this there are three horizontal lines dying out into two at the right.
- f) At the upper left, the map of Yorkshire has several vertical lines; the map itself shows no face.
- g) In the Mercator map of the world, the British Isles are shown simply as some scratchy lines.

[P L A T E B]

- a) The *H* in the signature is not crossed. The upper line of the *Z* begins at the left with a small hook, and the letter ends in a line to the left with a terminal hook like a figure 2.
- b) *Sancho Panza's* picture is not labeled, and the frame shows a pair of double lines along the top.
- c) The fox and crane picture shows an **S**-shaped ornament in the lower left corner, and the four corners show carving.
- d) The steam from the dinner conceals the corner of the mantel.
- e) A double line forms the top of the fireplace opening, and above that there are two sharply defined horizontal lines.
- f) The upper part of the left side of the Yorkshire map is shown by a single line, and the map itself shows a face at the left.
- g) In the Mercator map the position of the British Isles is shown by the face of a man with his thumb to his nose and his fingers extended.





The Family Room

Part II · Plate 4 · Page 55

My Musical Breakfast

[P L A T E A]

- a) There is a small curve at the beginning of the Z in *PHIZ* and a loop at the left end.
- b) The bowl below the cracked mirror shows vestiges of lettering.
- c) There are five boards in the wall cutting off the stairway, each board separated from its neighbor by a single line.
- d) The horizontal pieces of the back of the "old woman's" chair (not Mrs. Fibbitson's) are shaded by vertical lines.
- e) The flowerpot back of the "Master" is shaded by diagonal lines except for a small portion at the left.

[P L A T E B]

- a) The name *PHIZ* begins with a vertical line in front of the *P*. The last letter begins with a loop and, after it swings beneath the signature, ends in a loop and a tie.
- b) The bowl below the mirror shows a curved line as ornamentation.
- c) The stairway boards are separated by lines which are double most of the way.
- d) The crosspieces of the old woman's chair are shaded by horizontal lines.
- e) The flowerpot is shaded by horizontal lines.



Part III · Plate 5 · Page 70

Steerforth and Mr. Mell

Of such small differences as those given below do the points of separation consist. There were two steels, neither with numbers.

- a)* The *P* of the signature is preceded by a vertical line. The *Z* begins at the top with a horizontal straight line and ends below the *P* in a hook.
- b)* Above the books on the high shelf, there are rather rudimentary letters forming the name *David I*. Beneath the shelf are the words *Jim Styler*.
- c)* The box at the left is marked *Snob, His Box, No, it an't*. The box to the right of this one is marked *Snooks, Sammy*.
- d)* The desk is marked *Has your mother sold . . . il [x] mangle*.
- e)* The eyes of *See-Sir, A Rumour*, are turned toward his left side.
- f)* In the doorway the man at the left wears a nightcap. The man with a wooden leg at the right has only three buttons on his vest, which is shown with single-line stripes.
- g)* Including the one near David's foot, there are seven marbles on the floor.
- h)* Steerforth has two buttons in his shirt front.
- i)* The tilted bench is marked *A [or R] Young; J. Taylor; H.C.B.; J. Smith; W.G.R.B. 4th* and several other initials.

- a)* The *P* of the signature is preceded by a curve. The *Z* is rather complicated but ends at the left below the signature, where it intersects the middle of a short, straight line.
- b)* There are just a few scratches above the books. Below, there are a few letters followed by *Jim Styler is a donkey*.
- c)* The box is marked *Snob, I am [x] his box, No it an't*. The box at the right is marked *Snooks and Sam*.
- d)* The desk is marked *Has your mother sold . . . mangle*.
- e)* The eyes of *See-Sir* look straight ahead.
- f)* The man in the doorway wears no nightcap. The man with the wooden leg has five buttons on his vest, and the stripes are made by double lines.
- g)* There are nine marbles.
- h)* Steerforth has only one shirt button.
- i)* The bench is marked *Si, DT, Tom Inns, and Brown*. Nothing below the hole (or is this really an apple?) in the bench.





Part III · Plate 6 · Page 79

Changes at Home

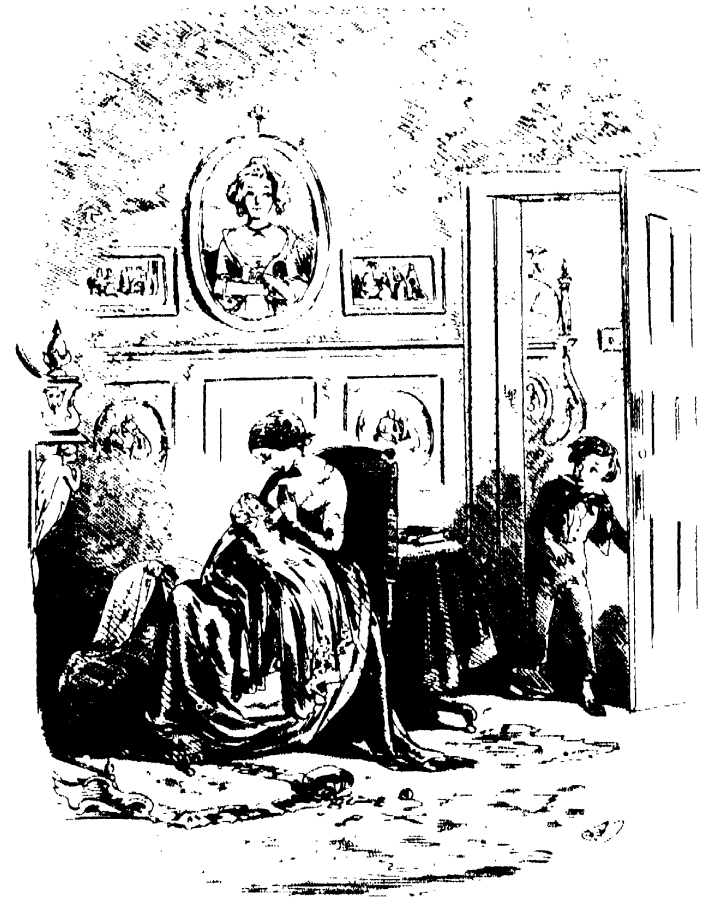
This plate was etched in duplicate, neither numbered. As a drawing, "Phiz" failed to make it interesting. Artistically it lacks balance and has no center of interest.

[P L A T E A]

- a) The second stroke of the letter *Z* forms the crossline of the *H* also. The signature ends in a line to the left.
- b) The rectangular plates above and below the doorknob are defined at the top and bottom by short horizontal lines.
- c) There is a $\frac{3}{8}$ -inch vertical line in the right margin, below the lower edge of the door.
- d) David's left sock is white.
- e) The lady in the oval frame has locks which come down over her ears, making it impossible to see whether she wears earrings.
- f) The top of the book on the table behind David's mother is shaded by parallel lines.
- g) There are two figures behind the prodigal son in the picture at the left.

[P L A T E B]

- a) The last line of the *Z* in the signature ends in a loop at the left. The crossline of the *H* is parallel to the first line of the *Z* and extends through the *P* as well.
- b) There are no top and bottom lines to the lower doorplate.
- c) There is no vertical line in the margin near the bottom of the door.
- d) Both David's socks are shaded by diagonal lines.
- e) The lady in the oval frame has earrings.
- f) The top of the book behind David's mother is white.
- g) There is only one figure between the fatted calf and the prodigal son.





Part IV · Plate 7 · Page 105

Mrs. Gummidge Casts a Damp on Our Departure

This illustration is unusually successful for a *Copperfield* plate. As usual, however, Peggotty's boathouse is shown bottom up and not as described in the text.

- a) The upper line of the Z in *PHIZ* is straight, the tail is a line swinging to the left with a small loop below the *I*, then extending $\frac{1}{4}$ inch beyond the *P* and ending in an open loop, above which is a short, wavy line.
- b) The script engraver has crossed the *t* in *casts* in the legend in the usual way, but in *departure* he has used the German style.
- c) There are two birds in the sky at the upper left and one over the sea. The sky line shows six sails.
- d) At the right end of the "house" the oval window is entirely covered by the fishnet.

PLATE B]

- a) The Z of the signature begins with a curve resembling a figure 2 and ends with a small loop, within which it again closes in a circle.
- b) Both *t*'s are crossed in the legend.
- c) There is one bird in the sky to the left and one over the sea. The sky line shows three sails and a couple of dots above the horizon.
- d) The oval window is now in the upper middle of the end of the boat and is only half-covered by the fishnet.





Part IV · Plate 8 · Page 116

My Magnificent Order at the Public-House

In spite of being cluttered with details, the plate is good.

[P L A T E A]

- a) The signature looks like "RIB," the tail of the Z having a little loop before continuing straight to the left. There is a sickle-like curve after the name.
- b) The *t* in the word *the* of the legend is not crossed, the *h* beginning at its side.
- c) The beer mug lying in the pile on the floor, whose lip is directly below the middle of the *Soda Water* lettering, shows its open top.
- d) The wine poster at the left shows at the top an indeterminable line of lettering, below which is the word *WINE*, whose top and bottom are limited by horizontal lines. Below this is a line beginning *IN* but ending in indistinguishable letters.
- e) There is no pedestal under Bacchus in the window.
- f) The left funnel on the mantel has a straight stem.

[P L A T E B]

- a) The signature is very similar to that in Plate A, except that the final line of the Z, after it starts to swing to the left, forms a small loop on its upper side and continues to the left, where, with an acute angle, it returns downward in three-quarters of a circle and, as it swings upward, crosses the tail of the Z.
- b) The *t*'s in the legend are all crossed.
- c) The beer mug in the middle shows the bottom and not the open top.
- d) The wine poster reads *J. Philpot. Wines in bottles.*
- e) There is a square pedestal under Bacchus which extends down behind the bottles.
- f) The left funnel has a tube curved on the side toward the mug.





Part V · Plate 9 · Page 137

I Make Myself Known to My Aunt

This plate, like No. 6, is not a successful composition artistically, although one writer considered it the best in the book!

[P L A T E A]

- a) Two of the initial *m*'s in the legend begin below the line, while that of *myself* starts higher up.
- b) The curved chair back (?), which is seen through the window, is shaded by horizontal lines.
- c) The boy on the donkey in the background at the left is shaded across his shoulders; the underside of the bucking donkey is somewhat shaded; and the stick in the hand of the boy back of the donkey is shown by parallel lines.
- d) The eye of Aunt Betsy is wide open and staring.

[P L A T E B]

- a) All the *m*'s begin below the line.
- b) The curved object in the window is shaded by vertical lines.
- c) The boy in the distance, as well as the mule at his right, is unshaded. The stick in the hand of the other boy is shown as a single line.
- d) Aunt Betsy's eye is not so staring.



The Momentous Interview

- a) In the legend the crossline of the letter *t* in *interview* extends to the left of the main stem.
- b) The picture on the wall shows the words *Joseph's Brethren*. Five of Joseph's brethren are shown.
- c) The smoke from the boat seen through the window extends to the right.
- d) Miss Murdstone's chair is lightly shaded in the back, and the back leg seen under the chair is faintly sketched.
- e) Miss Murdstone's veil shown an ornament at the lower end that looks like a pollywog below a bent arrow.
- f) Mr. Murdstone's chair back, below his elbow, is shaded only by light diagonal lines.

[P L A T E B]

- a) The crossline of the letter *t* in *interview* stops at the main stem.
- b) The picture on the wall shows the words *Joseph's Brethren*. There are only four of his brethren shown.
- c) The smoke from the distant boat extends to the left.
- d) Miss Murdstone's chair back is heavily shaded, and the back leg seen under the chair is shaded by vertical lines.
- e) Miss Murdstone's veil shows an ornament which is a distinct figure 2, seemingly too plain to be simply accidental.
- f) Mr. Murdstone's chair back below his elbow is shaded by vertical as well as by diagonal lines.





Part VI · Plate 11 · Page 175

I Return to the Doctor's after the Party

- a) The two signatures are very much alike except that Plate A has the end of the Z finished off by a hook downward.
- b) There is a doorknob on the door.
- c) There are no shade lines across the top of the "Brick Babylon."
- d) The mantel at the right shows some ornamental work.

[P L A T E B]

- a) The Z of the signature is finished with an upcurve at the end of the lower line.
- b) There is no doorknob.
- c) There are vertical shade lines across the brick.
- d) The mantel is very sketchily drawn.





Part VI · Plate 12 · Page 182

Somebody Turns Up

[P L A T E A]

- a) The lower line of the Z in the signature swings to the left with a loop, and then, beyond, the name ends in a complicated wiggle.
- b) There is a ghostly cat showing below Uriah Heep's chair, apparently an early sketch intended later to be burnished out, for the floor lines show through it.
- c) The teakettle in the fireplace is shaded by diagonal lines.
- d) The judge's picture at the right shows a robe shaded by diagonal lines.

[P L A T E B]

- a) The signature ends in a fairly straight line, without a loop, at the left. There are three dots before the P.
- b) There is no cat's ghost shown under Uriah Heep's chair.
- c) The teakettle is shaded by vertical lines.
- d) The picture on the wall at the right shows no shading on the judge's robe.



Part VII · Plate 13 · Page 201

My First Fall in Life

This is a good, well-balanced drawing, although, if the distant road and trees were more lightly etched, the effect would be better.

[P L A T E A]

- a)* The signature ends in a loopless, slightly curved line at the left.
- b)* There is one bird in the sky at the right but none at the top center.
- c)* David's scarf does not show a loose end. His coat shows three buttons on his left side and only some dots on his right.
- d)* There is a man on horseback in the road far away.
- e)* There is nothing between the head of the horse at the left and the fence.

[P L A T E B]

- a)* The signature shows a wavy line beneath it.
- b)* There are three birds in the upper central portion of the sky.
- c)* David's scarf shows a loose end. His coat has two buttons on each side.
- d)* In the road in the distance there is a woman in a cape and possibly a man beyond, under a tree.
- e)* Between the head of the horse at the left and the bottom of the fence there is a symbol which may represent a *W* right side up or a figure 2 lying on its side.



My first fall in life



My first fall in life

Part VII · Plate 11 · Page 220

We Arrive Unexpectedly at Mr. Peggotty's Fireside

As usual, the boat is incorrectly drawn upside down.

- a)* The shading of the picture above Ham's head is diagonal.
- b)* The tray or mirror above the dresser shows a picture of some sort.
- c)* The mug on the table between Mr. Peggotty and Mrs. Gummidge is shaded by vertical lines.
- d)* No plate shows back of Mrs. Gummidge's head.
- e)* The diagonal shade lines on Steerforth's and David's faces slant downward from left to right.
- f)* There are three distinct nails and two lines representing part of a handle in the end of the chest at the lower right.
- g)* The back of Emily's bonnet on the chest is shaded by diagonal lines.

| P L A T E B

- a)* The shading of the picture above Ham's head is by vertical and horizontal lines.
- b)* There is no design on the mirror.
- c)* The mug on the table is shaded by diagonal lines.
- d)* There is a curve back of Mrs. Gummidge's head, indicating a plate.
- e)* The shade lines on Steerforth's and David's faces slant downward slightly from right to left.
- f)* There are traces of at least four nails in the end of the chest. The handle is indicated only by a single short line.
- g)* The back of Emily's bonnet is shaded by curved lines slanting downward from right to left.





Part VIII · Plate 15 · Page 233

I Make the Acquaintance of Miss Mowcher

[P L A T E A]

- a)* The signature ends in a line with one jog to the left.
- b)* The upper right part of the picture of the wreck is shaded only by diagonal lines.
- c)* In the next picture Dr. Faust wears baggy pantaloons. Gretchen has her left hand near her chin. The cords holding the picture are broken and not continuous to the ceiling, and there is no hook for the cord.
- d)* One of the seven Sutherland sisters is hung by one cord.
- e)* There are four Brobdingnagians with Gulliver.

[P L A T E B]

- a)* The signature ends in a long flourish to the left.
- b)* The wreck is shaded at the upper right by both diagonal and horizontal lines.
- c)* Dr. Faust wears no baggy trousers, only trunks. Gretchen has her left hand at her waist. The cords holding the picture frame are continuous and extend to a hook at the cornice.
- d)* The long-haired lady is hung by two cords.
- e)* There are only three Brobdingnagians with Gulliver.



I make the acquaintance of Miss Mowcher



Part VIII · Plate 16 · Page 238

Martha

[P L A T E A]

- a) The signature ends in a closed loop at the left.
- b) In the picture above the mantel, Jesus is shaded by horizontal, as well as by short vertical, lines, and the space below his feet and above the lines of the frame is shaded horizontally.
- c) In the picture of Eve and the serpent, the head of the latter is clearly shown.
- d) The clock shows the hour hand at five o'clock.
- e) There is a candle end in the flat candlestick on the mantel.

[P L A T E B]

- a) The signature ends in a long scrawl to the left.
- b) The shading of Jesus' robe is vertical, and the space below his feet is blank.
- c) The serpent's head is obscured by foliage.
- d) The clock shows no hand at five o'clock.
- e) There is no candle in the flat candlestick.



Part IX · Plate 17 · Page 262

Uriah Persists in Hovering near U's at the Dinner Party

In the List of Illustrations the page number for this plate is given as 262, and it is inserted at that place in the book. Actually, the event shown occurs on page 265.

[P L A T E A]

- a)* The signature has a short, sharp hook at the end of a straight line to the left.
- b)* In the legend the *i* of *in* and the *n* of *near* begin at the base line.
- c)* "Buttons," between David and Uriah, has only one row of buttons on his coat.
- d)* The women sitting back of Traddles are shaded by vertical lines.

[P L A T E B]

- a)* The signature shows an upcurve like the figure 2 at the left end of the tail line.
- b)* In the legend the letters *i* and *n* in *in* and *near* begin below the base line.
- c)* The boy between David and Uriah has three rows of buttons on his coat.
- d)* The first two women back of Traddles are shaded by horizontal lines, the third by diagonals.





Part IX · Plate 18 · Page 274

I Fall into Captivity

This etching is less successful than usual. The women's dresses and the background are extremely scratchy. Dora is well drawn and shows her coquettish character in her eyes. In the text David spoke of her as "rather diminutive"; therefore, he himself must have been decidedly taller, although he is not so shown in this illustration. In Plate 28 he is a head taller.

[P L A T E A]

- a)* The *c* in the word *captivity* in the legend begins at the top.
- b)* The music book on the piano shows no vertical lines on the left page.
- c)* There is no flower on the floor below Dora.

[P L A T E B]

- a)* The *c* of *captivity* begins with an upstroke.
- b)* The music book shows three short vertical lines on the left-hand page.
- c)* There is a flower at Dora's feet.





Part X · Plate 19 · Page 292

We Are Disturbed in Our Cookery

[P L A T E A]

- a)* The Z of the signature ends in a line to the left with a single loop.
- b)* In the picture on the wall, Damocles' topknot stands upright. The wine jug and goblet are not well shown.
- c)* The cup on the mantel has no handle.
- d)* There is a curved line of smoke, which looks like the figure 3, beneath the gridiron in Mr. Micawber's hand.
- e)* The plate in Traddles' hand is shaded by vertical lines.

- a)* The last line of the Z in the signature has no loop.
- b)* Damocles' topknot bends downward. The jug and goblet are clearly shown.
- c)* The cup on the mantel has a handle.
- d)* There is no smoke beneath the gridiron, but the curved line resembling the figure 3 has risen and is now above it and to the right.
- e)* The plate in Traddles' hand is shaded by horizontal lines.





Part X · Plate 20 · Page 313

I Find Mr. Barkis “Going Out with the Tide”

- a)* The signature ends in a wavy line without a loop but with a small, turned-down hook at the end.
- b)* In the legend the *a* of *Barkis* begins with an upstroke.
- c)* The cord of the hanging bookshelves extends to a knot at the nail and then back downward to the left for a short distance. The book at the left, as well as the one lying flat, is shaded by horizontal lines.
- d)* The bed canopy is shaded at the top by vertical and diagonal lines, as well as by vertical and horizontal dots.
- e)* The top of the mirror is shaded by vertical and diagonal lines.
- f)* The meeting rail of the window is shown by three parallel lines.

- a)* The signature ends in a long scrawl to the left.
- b)* The *a* of *Barkis* in the legend begins with a downstroke.
- c)* Only a single line is shown for the cord holding the bookcase. No book is shaded by horizontal lines.
- d)* The bed canopy is shaded by vertical lines and horizontal dots.
- e)* The top of the mirror has a few horizontal lines, but the greater part of the shading is by vertical lines.
- f)* The meeting rail of the window sash is shown by two parallel lines.



I find Mr. Barker going out with the tin





Part XI · Plate 21 · Page 330

Mr. Peggotty and Mrs. Steerforth

[P L A T E A]

- a) The signature ends at the left in a very small, sharp hook.
- b) The vertical shade lines leave most of Apollo's face unshaded.
- c) There are no shade lines across the face of the clock.
- d) The right arm of the child in the large picture above the mantel is not shaded.

[P L A T E B]

- a) The flourish at the end of the signature makes a complete loop around it.
- b) Apollo's face is shaded by vertical lines.
- c) There are two vertical lines across the face of the clock.
- d) The right arm of the child in the picture is shaded.



Part XI · Plate 22 · Page 350

My Aunt Astonishes Me

[P L A T E A]

- a)* The *Z* in the signature cuts across the *H* and *I* and ends below in a line to the left.
- b)* The trunk upon which Aunt Betsy has her feet shows many nailheads.
- c)* The top of the chair at the extreme left has multiple lines, and the left line of the upright part is a double line.
- d)* The cord by which the picture at the left is hung does not reach the frame. The background of the girl in the picture is not shaded on the left side.
- e)* There are diagonal shade lines on David's nose.

[P L A T E B]

- a)* The *Z* in the signature ends in three-fourths of a circle, with a small loop at the left, but the extreme end does not extend to the left as far as the letter itself.
- b)* The trunk upon which Aunt Betsy's feet rest shows no nailheads.
- c)* The chair at the left is outlined on the side and top by single lines.
- d)* The picture cord reaches the frame on both sides and is fashioned into a loop at the upper end.
- e)* David's nose is white.





Mr. Wickfield and His Partner Wait upon My Aunt

[P L A T E A]

- a)* The signature takes a new form, the first line of the *H* being connected at the bottom with the stem of the *P*. The *Z* ends in an irregular wavy line a short distance to the left of the *P*.
- b)* The picture frame of the castle is shaded at the top and partly at the sides by vertical lines.
- c)* The second picture is a well-defined bust portrait of a girl.
- d)* There is no stick supporting the right-hand plant in the window.
- e)* Mr. Wickfield's vest shows only three buttons.
- f)* The lower line of Aunt Betsy's apron does not cross the cloth in her lap.
- g)* The plate is not numbered.

[P L A T E B]

- a)* The lower line of the *Z* in the signature goes to the left, makes a complete loop, and then is extended $\frac{3}{4}$ inch as a wiggly line to the left.
- b)* The picture frame is shaded at the top and partly at the sides by diagonal as well as vertical lines.
- c)* The second picture is more or less lost in the shading.
- d)* The second plant in the window is supported by a stick.
- e)* Mr. Wickfield's vest shows four buttons.
- f)* The lower line of Aunt Betsy's apron was drawn, by mistake, across the cloth in her lap.
- g)* There is a faint figure 2 in the left margin opposite Uriah Heep's right foot. The number is too plain to be an accidental scratch on the plate.





Wickfield and his partner wait upon my Aunt

Mr. Micawber Delivers Some Valedictory Remarks

[P L A T E A]

- a)* The signature ends with a short curve and a final closed circle under the *H* of *PHIZ*. The *H* has no crossbar.
- b)* There is no spoon in the bowl on the shelf above the children's heads.
- c)* Both glasses back of Mrs. Micawber's left hand carry spoons.
- d)* There is a button in David's shirt front.
- e)* There is a hat below Traddles' chair.
- f)* There is no flame on the candle between David and Micawber.
- g)* The flame on the candle back of Micawber inclines upward and to the left.
- h)* The bowl adjacent to the bottle back of Micawber has a spoon in it.
- i)* There is a circle in the upper crosspiece of Mrs. Micawber's chair.
- j)* There is a tray of dishes and oyster shells back of Traddles' chair.

[P L A T E B]

- a)* The *Z* of the signature ends in a curve which turns upward at the left end and touches the *P*.
- b)* There is a spoon in the bowl on the shelf over the children's heads.
- c)* The glass nearest Mrs. Micawber's right hand has no spoon.
- d)* There is no button on David's shirt.
- e)* There is no hat below Traddles' chair.
- f)* The candle in front of Micawber has a flame.
- g)* The candle back of Micawber has its flame straight up.
- h)* The bowl above Traddles' head has no spoon in it.
- i)* There is no circle in the back of Mrs. Micawber's chair.
- j)* There is no tray back of Traddles' chair, but in its place there is an oblong parcel.



Mr. Meunter delivers some didactic remarks



Part XIII · Plate 25 · Page 386

Traddles Makes a Figure in Parliament and I Report Him

[P L A T E A]

- a) The signature looks like "PWZ" with a short tail from the Z below it.
- b) The picture frame below Demosthenes is unshaded except for a bit at the right.
- c) The lower part of the parrot cage is not well defined.
- d) The end of a pencil is in David's mouth.
- e) The book marked *Reports* on the pile behind David is shaded on top by lines parallel to the spine.

[P L A T E B]

- a) There is no signature.
- b) The left side and top of the picture frame below Demosthenes are shaded.
- c) The lower part of the parrot cage is dark, with horizontal and vertical lines.
- d) David's pencil extends beyond his mouth on both sides.
- e) The book of *Reports* is shaded by lines parallel to the top and bottom edges and at right angles to the spine.



Waddles makes a figure in parliament and I report his



Pecksniff makes a figure on parliament and I export him

Part XIII · Plate 26 · Page 413

The Wanderer

[P L A T E A]

- a) The signature ends in a wavy line at the left.
- b) The framed picture to the right of the map of the world is clearly shown and stands out much lighter than the background.
- c) The jug on the table which touches David's hands is shaded by vertical lines.
- d) David's face is shaded by diagonal lines.
- e) The banjo clock at the right is shaded by vertical lines.
- f) The side of David's hat is shaded by horizontal lines in the lighter portions.
- g) The top of the panel back of Peggotty and David is shown by three parallel lines.

[P L A T E B]

- a) The signature ends at the left in a line with several small loops.
- b) The picture to the right of the map is darkened to match the background.
- c) The jug in front of David is shaded by horizontal lines.
- d) David's face is shaded by horizontal lines.
- e) The banjo clock is shaded by crossed horizontal and vertical lines.
- f) The side of David's hat is shaded by slightly curved vertical lines in the lighter portion.
- g) The top of the panel is shown by two parallel lines. The whole of this plate was made much darker than the preceding by the addition of crisscross shade lines.





The Wanderer

Part XIV · Plate 27 · Page 420

Traddles and I in Conference with the Misses Spenlow

The text speaks of a clock on the mantel, but none is shown in the illustration.

[P L A T E A]

- a) The signature resembles "RIIZ," with a tail to the Z that has one loop but ends in a straight line to the left. There is a short vertical mark a short distance after the signature which may be a figure 1 or simply a scratch.
- b) The picture at the left is marked *The Momentous Question* and suggests Leap Year! The picture at the right is marked *The Last Appeal*. The Arcadia picture shows no birds in the sky.
- c) The lower book at the right, on top of the organ, is marked *Music*.
- d) David's right leg is shaded all the way down.

[P L A T E B]

- a) The signature is similar to that in the preceding plate, but it ends at the left in a sharp downward angle.
- b) The left and right pictures are not labeled. The Arcadia picture shows two birds in the sky.
- c) The book at the right on the organ is unmarked.
- d) David's right leg is half-white below the knee.



Traddles and I in conference with the Misses Spenslow. Traddles and I in conference with the Misses Spenslow.

Part XIV · Plate 28 · Page 447

I Am Married

[PLATE A]

- a) The signatures are very similar in both plates and look like "RIIZ." In Plate A the Z begins with a curve open to the left, and this, with the top line of the letter, resembles a figure 2. Following the diagonal line of the Z comes a curve in the form of the figure 3, which ends in a wiggly line to the left.
- b) The panel above the beadle's staff is marked *Deborah Browne, Spinster*.
- c) To the left and somewhat higher up, the head on the wall has either no beard or else Galways.
- d) All four candlesticks on the pulpit are without extinguishers or candles.
- e) The woman standing on the stairway is not shaded to any great extent.

[PLATE B]

- a) The signature is similar to the preceding, but both the top and the bottom loops of the Z are closed curves.
- b) The panel is marked *Deborah Patten, Spinster*.
- c) The head on the wall has a pointed beard.
- d) One of the candlesticks has an extinguisher on top.
- e) The woman standing on the stairway has her arm and skirt shaded by vertical lines, with diagonals near the top.



I am a

Our Housekeeping

The two plates differ to an unusual extent. Neither is signed by the artist. Although the illustration shows confusion such as probably never was and more than Dickens himself described, it actually makes the appearance of the room more real.

[P L A T E A]

- a) At the extreme left of the top shelf, there are two books lying flat above the others.
- b) The pickle jar has bulging sides.
- c) The top of the bookcase is shown by one, two, and one parallel lines.
- d) Just above David's left elbow there is a vertical book to the left of an inclined one.
- e) Neither carving knife nor carving fork shows guards.
- f) Traddles' right forefinger is almost touching a tumbler.
- g) The basket (?) in front of the sewing box on the floor shows a small loop within the loop of the drawstring.
- h) The corkscrew at Traddles' foot points to the lower left.
- i) Below the doghouse at the left there is a thick book and a thin one.

[P L A T E B]

- a) There is only one book lying flat at the left end of the top shelf.
- b) The pickle jar has straight parallel sides.
- c) The top line of the bookcase shows one, three, and two(?) lines.
- d) There is no vertical book above David's elbow.
- e) Both knife and fork show guards.
- f) There is no tumbler near Traddles' forefinger.
- g) The drawstring of the basket(?) in front of the sewing box on the floor forms only a simple loop.
- h) The corkscrew at Traddles' foot points to the right.
- i) Below the doghouse there are two thick books.



I am Married.



Our Housekeeping.



Mr. Housekeeping

Part XV · Plate 30 · Page 465

Mr. Dick Fulfils My Aunt's Prediction

[P L A T E A]

- a)* The signature looks like "RIIZ," the last letter beginning with a straight line and ending in a small loop followed by a slightly curved line and a few wiggles.
- b)* The book leaning against the wastepaper basket is shaded by lines parallel to the spine.
- c)* There is no paper on the floor to the left of the envelope near the wastepaper basket.
- d)* Mrs. Markleham's newspaper shows no division into columns.
- e)* All the books on the top shelf of the bookcase stand erect.
- f)* The book in Dr. Strong's hand and the one standing in an inclined position before him show lines at right angles to the binding edge, representing printing.

[P L A T E B]

- a)* The tail of the *Z* forms a loop which cuts into the *H*, then extends to the left in a long wiggly line.
- b)* The book against the wastepaper basket is shaded by lines at right angles to the spine.
- c)* There is a piece of paper on the floor below Mrs. Strong's knee.
- d)* Mrs. Markleham's newspaper shows divisions at the top into three columns.
- e)* Three of the books on the top shelf lean slightly to the left.
- f)* The pages of Dr. Strong's two books are blank except for a few shade lines.



Mr. Dick fulfils my Aunt's prediction.



The River

This is the first and only “dark plate” in *David Copperfield* and the second etched by “Phiz,” the first being Plate 35 of *Dombey and Son*. Duplicate plates were etched, neither signed. The differences between them are hard to describe but easily seen. Both show machine ruling.

[P L A T E A]

- a) The machine ruling that is most prominent and best seen is in the water in the left portion of the plate, where it is horizontal. There is also diagonal machine ruling sloping downward toward the left in the clouds and in the right upper part of the plate. The clouds are shown by lighter patches burnished in but not by etched freehand lines.
- b) David’s cravat is clearly shown, and the collar of his waistcoat is quite light.
- c) The horizontal wooden brace upon which Peggotty’s hand rests ends at the left without a sharp point.
- d) Three of the chimneys in the far distance are smoking. To the right of the bridge and to the right of the two towers, vertical shade lines seem to represent foliage.

[P L A T E B]

- a) The machine ruling is diagonal, sloping downward from right to left. The clouds are shown by freehand etching of more or less horizontal lines, the unevenness showing the handwork. In the sky at the left there are curved black lines representing the edges of the clouds.
- b) David’s cravat is not clearly shown, and his waistcoat is uniformly dark.
- c) The wooden brace upon which Peggotty’s hand rests ends at the left upper edge in a point.
- d) Two chimneys are smoking. To the right of the two towers there is another dome and several chimneys.





Mr. Peggotty's Dream Comes True

[P L A T E A]

- a) The signature looks like "RIIZ," with the *Z* ending in a wiggly line extending far to the left.
- b) The picture near David's face shows a fisherman wearing a sou'wester and with a child at his feet.
- c) The watch on the wall at the left shows the time to be half-past two.
- d) The window casing is not shaded.
- e) The dodger on the floor near the bouquet is marked *Bal Masq*. . . .
- f) The end of the sewing box (they do like to drop these and spill the contents) is shaded with many vertical and a few horizontal lines.
- g) The upper card shows only a single pip in one corner. The rectangle near the leg of the chair is apparently a torn ace of hearts.
- h) David's coat skirts do not end above the table top.

[P L A T E B]

- a) The signature ends in a curved line with a loop and extends as a broken line, then with wiggles, far to the left.
- b) The fisherman in the picture is talking to a woman.
- c) The watch shows only one hand pointing between twelve and one o'clock.
- d) The window casing is shaded by vertical lines.
- e) The dodger on the floor is marked *Theare*.
- f) The end of the sewing box is shaded by horizontal and diagonal lines.
- g) The upper card shows four pips, and the rectangle near the leg of the chair seems to be an ace.
- h) David's coat skirts end above the line of the table top.





Mr. Peggotty's dream comes true.

Part XVII · Plate 33 · Page 539

Restoration of Mutual Confidence between Mr.
and Mrs. Micawber

[P L A T E A]

- a) The signature ends in a straight line below the word *PHIZ*.
- b) The jumping jack near the clock has his left elbow turned outward.
- c) Between the pincushion and the ball of yarn spilled from the sewing basket there are two spools.
- d) Below the plant in the window at the right there is only the barest suggestion of a flowerpot.
- e) Mr. Dick's tie has no polka dots.
- f) David's face is shaded by vertical lines except at the left, where there are short diagonals at his temple.
- g) At the lower left the book on the floor is marked *Warbler*, and that on the chair *Comic Songs*.

[P L A T E B]

- a) The signature is entirely surrounded by an oval flourish.
- b) The jumping jack has his left elbow turned inward.
- c) Near the sewing basket the two objects between the pincushion and the ball of yarn are not recognizable as spools.
- d) The plant at the window stands in a half-drawn, but recognizable, flowerpot.
- e) Mr. Dick wears a polka-dot tie.
- f) David's entire face except his right temple is shaded by slightly inclined lines.
- g) The book on the floor in the lower left corner is marked *Psalmody*, and that on the chair *Glees*.



Restoration of mutual confidence between Mr. and Mrs. Murdstone.



Part XVII · Plate 34 · Page 544

My Child-Wife's Old Companion

[P L A T E A]

- a) The signature is unusual: simply *P* and the first line of *H*, or *P* and *Z* in a combination that looks like the letter *R* in script, underlined and ending in a curve open to the left.
- b) The guitar strings form a cross and are continuous single lines.
- c) The clasp of the book on the floor is represented by a single line.
- d) The ribbon hanging from Dora's bonnet is shaded.
- e) The upper corner of David's chair is unshaded.
- f) The push plates on the door are well defined.
- g) There is a butterfly on the inkwell on the desk.
- h) The front of the doghouse, below the entrance, is shaded by diagonal lines.

[P L A T E B]

- a) The signature is in the same position as in Plate A but is faint.
- b) One of the two guitar strings, where it crosses the belly, is not continuous but is offset, and for a short distance the continuation is parallel with the broken end.
- c) The clasp of the book on the floor shows two lines.
- d) The ribbon hanging from Dora's bonnet is white.
- e) The upper corner of David's chair is shaded.
- f) The push plates on the door are poorly defined.
- g) There is no butterfly on the inkwell.
- h) The front of the doghouse is shaded by lines parallel to the base.



My child-wife's old companion



My child-wife's old companion.

Part XVIII · Plate 35 · Page 566

I Am the Bearer of Evil Tidings

[P L A T E A]

- a) The plate is unsigned.
- b) The rear end of the horse in the picture in the center is unshaded.
- c) There is no button on the lid of the tobacco jar on the mantel.
- d) Rosa Dartle's face is half-shaded.
- e) The left point of David's collar shows beyond his chin.
- f) There is no number on the plate.

[P L A T E B]

- a) The signature at the lower right consists of the letter *P*, a straight line, and an encircling curve.
- b) The rear end of the horse is shaded by vertical lines.
- c) There is a button on the lid of the tobacco jar.
- d) Rosa Dartle's face is unshaded.
- e) The left point of David's collar does not show near his chin.
- f) At the lower left there is a very small *2*, crossed out by a line sloping downward from right to left. It does not show in the reproduction.



Part XVIII · Plate 36 · Page 575

The Emigrants

[P L A T E A]

- a)* The plate is unsigned.
- b)* The square window at the upper right, touched by the child's hand, is defined at the top and bottom by single lines only.
- c)* Two nails show in the label on the chest in the lower left center.
- d)* The cloth under the woman in the lower left corner does not hang down into the margin of the picture.
- e)* The lantern at the top center shows a white square where the vertical and horizontal bars cross.
- f)* There are no lines crossing the shade lines in the ceiling above the Irishman with the glass at the upper right.

[P L A T E B]

- a)* This plate is signed *PZ* on the side of the chest in the lower left.
- b)* The square window is defined by three lines above and two below.
- c)* The label on the chest shows four nailheads.
- d)* The cloth at the lower left hangs down, unshaded, in the margin.
- e)* The lantern at the top shows three parallel horizontal lines and three vertical ones crossing at the center. The lines are broken where they cross, but there is no clearly marked white square.
- f)* The ceiling in the upper right has several lines crossing the shade lines.



The Emigrants



Part XIX · Plate 37 · Page 605

I Am Shewn Two Interesting Penitents

[P L A T E A]

- a) The signature is *PZ*. There is a small loop beneath it and a tail extending to the left.
- b) There is only one bar showing through the cell door above Uriah's head, and the casing above is shaded by horizontal lines.
- c) At the upper left a third cell door shows three small dots in the place of rivets.
- d) The left hand of the second man from the left is shaded by vertical lines.
- e) The hinge edge of the door to Mr. Littimer's cell is shown by two parallel lines above the head of one of the guards.

[P L A T E B]

- a) The signature looks like "RIIZ." It has two loops in the tail.
- b) There are two bars showing above Uriah's head.
- c) The third cell door has three rivets near the top.
- d) There is no shading on the left hand of the second man.
- e) The hinge edge of Mr. Littimer's cell door is shown as a single line.





Wm. H. Woodcut

Part XIX · Plate 38 · Page 615

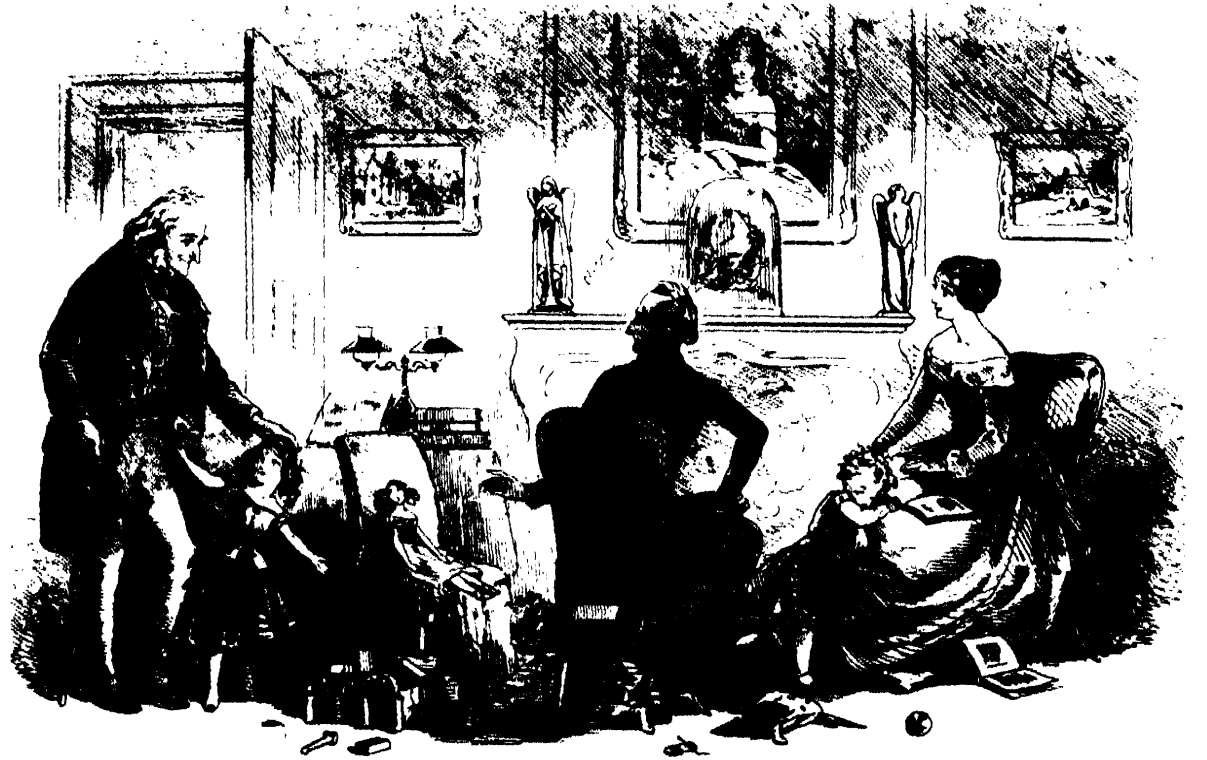
A Stranger Calls To See Me

[P L A T E A]

- a)* The plate is unsigned.
- b)* The face of Dora in the portrait is shaded by diagonal lines.
- c)* In the picture of Peggotty's boathouse, there are either two persons in the foreground or one person and a post.
- d)* The doll on the chair wears shoes with straps around the ankles.
- e)* The tie on Mr. Peggotty's stock is dark.
- f)* The open book at Agnes' feet shows both pages with lines representing printing.

[P L A T E B]

- a)* The signature *PHIZ* ends at the left in a line with loops.
- b)* The face of Dora in the portrait is shaded by vertical lines.
- c)* Peggotty's boathouse shows two figures sitting close together.
- d)* The doll on the chair wears no shoes.
- e)* The tie on Mr. Peggotty's stock is moderately light.
- f)* The open book on the floor beside Agnes shows one page with a picture.





A Stranger calls to see me.

Part XX · Plate 39 · Frontispiece

Miss Betsy Pressing Her Nose against the Window

In an etching with foliage, it is possible to imagine all kinds of things among the leaves, probably not intended by the artist to represent anything. Thus, in Plate A, immediately back of Miss Betsy's right foot is a very small 2, while in Plate B, somewhat farther back from her foot, appear the letters *Pell . . .* or *Pesl . . .*, where the *s* is the old-fashioned long *s*. Below it is the figure 2.

[P L A T E A]

- a) The signatures to both plates are very small and plain. Plate A gives the artist's name as *RIIZ*.
- b) The gate shows three pickets.
- c) Four or five gravestones show through the trees.
- d) The shading on the ball at the upper corner of the house is by vertical lines.
- e) The square tablet over the bay window shows the letter *C*.
- f) Miss Betsy's purse is attached to her wrist by three strings. There is no bracelet on her wrist.
- g) One of the sticks back of the barrel leans against the house, with its tip resting higher than the top of the window.
- h) The bird on the ground is holding its tail almost horizontally.

[P L A T E B]

- a) The signature looks like "*PIIIZ*" with no crossbar to the *H*.
- b) The gate has two pickets.
- c) Two gravestones show through the trees.
- d) The shading of the ball is by lines which more or less follow its outline.
- e) The tablet shows no large letter.
- f) Miss Betsy's purse has one single cord, then two close together, which are attached to a bracelet on her wrist.
- g) The sticks leaning against the window do not reach above it.
- h) The bird's tail points upward at an angle of 45°.





See page 3

Part XX · Plate 40 · Etched Title

Peggotty's House

Hablôt K. Browne, throughout *David Copperfield*, made the mistake of showing Peggotty's house as an overturned boat, although Dickens distinctly indicates that it was right side up. For the purpose of an interesting illustration, Browne's way, of course, was the better, even though it did not follow the text.

The publishers' imprint, London/Bradbury & Evans, Bouverie Street/1850, is below the etched vignette of Peggotty's house.

[P L A T E A]

- a) The signature is small; the final Z begins with a straight line and ends at the bottom with a curve of one loop. The H has no crossbar.
- b) The window near the barrel shows white at the left. Three boards repair the boat just above the clothesline, upon which there are four stockings (?).
- c) The boat hook leaning against the house at the right has both a hook and a spike at the end.

[P L A T E B]

- a) The final Z of the signature has a curve above it. There is a dot over the I, and the H has a crossbar. The tail of the Z extends under the signature with a small loop, but otherwise it is straight.
- b) The window shows a shaded casing. Two boards repair the boat above the clothesline, which has five objects hanging from it.
- c) The boat hook has only a hook at the end.

DAVID COPPERFIELD.

BY
CHARLES DICKENS.



LONDON

BRADBURY & EVANS, BOUYERIE STREET.

1850.

DAVID COPPERFIELD.

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CHARLES DICKENS.



LONDON

BRADBURY & EVANS, BOUYERIE STREET.

1850

BLEAK HOUSE

Sixteen months after the completion of *David Copperfield*, *Bleak House* was begun. It appeared, as usual, in twenty monthly parts, the nineteenth and twentieth together, but it differed from preceding novels in having blue wrappers instead of green. In general appearance, however, it was similar to those that had gone before and likewise had a border design by Hablôt K. Browne on the front. The first number was put on sale in March, 1852, and the last in September, 1853. Each part contained 2 etchings by Browne, only 10 of which were made in duplicate, so that the entire number of steels for the book was 50. The 10 that were duplicated were all so-called "dark plates," which apparently were all printed directly from the steels, while the remaining 30 plates were both lithographed and printed from the steels, and these impressions were mixed indiscriminately when placed in the monthly parts. These lithographs, of course, were exactly the same as the prints from the steels, but they can usually be distinguished by a muddier appearance. Only 2 dark plates had been issued previously, No. 35 of *Dombey and Son* and No. 31 of *David Copperfield*. After the 10 in *Bleak House*, there were 8 etched for *Little Dorrit*. The 10 dark plates

in *Bleak House* which were etched in duplicate are Plates 24, 26, 28, 29, 32, 34, 35, 36, 38, and the Frontispiece.

The duplicate plates were not numbered, but Hatton and Cleaver say that the first plates may usually be distinguished by a somewhat flat appearance, while the second plates, having probably received more work, "were strengthened in the chiaroscuro."

In the following pages, only the 10 duplicated plates are described. There are many small differences, many trivial, but only the more easily seen are listed here.

Between the dates of appearance of the final part of *David Copperfield* and the beginning of *Bleak House* in March, 1852, very few published works illustrated by Browne appeared; but, since so many books illustrated by him came out the next year and a half while *Bleak House* was being issued—that is, between March, 1852, and September, 1853—it is probable that some had been etched in the intervening period. Besides the 50 etchings for Dickens, in those nineteen months, "Phiz" made 46 etchings for Lever's *The Daltons*, 42 for Smedley's *Lewis Arundel*, and 18 for Ainsworth's *Crichton* and 16 for his *Revelations of London*. There were also a few minor etchings.

Part XII · Plate 24 · Page 361

The Ghost's Walk

This is the first of the *Bleak House* dark plates and is the first plate in the book to be etched in duplicate. Neither plate is signed by the artist.

[P L A T E A]

- a) The checkered spots in the windows at the left are staggered, that is, they appear to lie in diagonal lines.
- b) The edge of the shield and the paws of the griffin are white.
- c) There is a distinct black vertical line near the left margin forming the boundary of the panel on the stairway.
- d) The lower right corner shows markings on the ground resembling "2 = D."
- e) The dots in the sky are staggered.

[P L A T E B]

- a) The light dots in the windows at the left lie in straight vertical lines.
- b) The edge of the shield and the paws of the griffin are shaded.
- c) There is no distinct line marking the left limit of the stairway.
- d) There are many lines of horizontal dots in the lower right corner.
- e) The light dots in the sky lie in vertical and horizontal lines.





Chesney Wold

Part XIII · Plate 26 · Page 397

Sunset in the Long Drawing-Room at Chesney Wold

This is the second of the *Bleak House* dark plates.

[P L A T E A]

- a) The sheet music below the finger board of the guitar is marked with parallel lines to represent staves.
- b) Just above the fringes of the scarf lying on the chair back at the right there are two parallel lines, and a third is just above these two.
- c) There is no black dot in the center of the book or paper lying on the table at the far right.
- d) The panel just back of the jewel box on the same table shows a sketch somewhat resembling a cat with one paw showing below the head.

[P L A T E B]

- a) The sheet music below the guitar seems to have printing and not music staves on the front.
- b) There are no prominent lines parallel to the line of the fringes of the scarf, but, instead, there are two rows of short, parallel, vertical lines.
- c) There is a black dot in the center of the paper on the table.
- d) The panel back of the jewel box shows two figures close together and within an irregular circular border.





Part XIV · Plate 28 · Page 442

Tom All Alone's

This is the third dark plate for *Bleak House*.

[P L A T E A]

- a) At the bottom of the right pilaster supporting the roof over the door at the lower left there is a dark oval.
- b) The window in the tower in the background clearly shows a circular rose window and two long windows below.

[P L A T E B]

- a) There is no ornament in the base of the pilaster.
- b) The church window is very sketchy.





Part XV · Plate 29 · Page 470

A New Meaning in the Roman

This, the fourth dark plate, shows more differences between the original and the duplicate than any of those preceding. It is not signed by the artist.

[P L A T E A]

- a) Between the two rugs in the lower right corner there are two lines separating the boards of the floor.
- b) The left candle stub on the table is dark, the right one light.
- c) The picture hanging in the shield-shaped decoration at the left of the center cabinet shows a very sketchy frame and no picture cord. There is no design in the oval above it, and there are two festoons still higher up.
- d) Below the cornice and above the bookcase at the extreme right there are decorative black lines.
- e) The lower of the two ribbons floating from the Roman's laurel wreath almost touches his cloak.
- f) There are two amoretti back of the Roman.

[P L A T E B]

- a) Between the two rugs there is only a single joint separating two floor boards.
- b) The left candle stub is white, the right one is dark.
- c) The picture within the shield has a fairly well-outlined frame, and there is a single cord suspending it. There is a design in the oval above it, and the festoon is in one long curve.
- d) The wall between the cornice and the bookcase at the right shows no decoration and is simply shaded with vertical lines.
- e) The ribbon from the Roman's wreath does not come near his cloak.
- f) There is only one amoretto back of the Roman.



Part XVI · Plate 32 · Page 512

Shadow

This is the fifth dark plate etched for *Bleak House*.

[P L A T E A]

- a) The *Murder* poster shows the upper left corner turned down. The pound sign has a crossbar.
- b) Below the poster there are one, two, and one lines to represent the upper part of the wainscot.
- c) The decorations on the vase in the archway extend entirely across it.

[P L A T E B]

- a) The poster has no turned-down corner, and the pound sign has no crossbar.
- b) Below the poster, the upper lines of the wainscot are one and two only; the fourth is missing.
- c) The decorations on the vase are very sketchy and cover only a small part of it.





Part XVII · Plate 34 · Page 544

The Lonely Figure

This is the sixth of the dark plates.

[P L A T E A]

- a) The horsecollar, as well as the beam to which it is attached, is drawn partly as a heavy single line and partly as two lines so close together that they seem like one. Near the collar the beam is definitely a single line.
- b) At the left there are three brick kilns.
- c) In general, this plate is lighter in color than its duplicate, but in the lower right it is somewhat darker.

[P L A T E B]

- a) The collar and the beam to which it is attached are double lines.
- b) At the left there are only two brick kilns.
- c) The lower right corner of the plate is lighter than Plate A, and the bricks and straw are rather sketchily drawn there.







Part XVIII · Plate 36 · Page 547

The Night

This is the seventh *Bleak House* dark plate. It is neither signed nor numbered.

[P L A T E A]

- a) The flame in the lamp in the center is nearly white. Below the lamp housing at the top of the post there are two projections to the left.
- b) At the lower left the tripod-like structure, which looks like the mast of a sunken vessel, has at least six or seven lines extending to the water.



[P L A T E B]

- a) The flame in the street lamp in the center is dim. There is only one bar projecting to the left from the lamppost.
- b) At the lower left there are only four dark lines extending from the mast to the water.

Part XVIII · Plate 37 · Page 576

The Morning

This is the eighth of the dark plates. Said one writer: "This is one of the best plates Hablôt K. Browne ever did." I most emphatically disagree.

[P L A T E A]

- a) Only the flame shows in the lantern hanging from the arch.
- b) Three bars are reflected in the water at the lower left. They are poorly defined and blurred and do not extend upward to the steps.

[P L A T E B]

- a) The stub of a candle, the wick, and the flame are shown in the lantern.
- b) Three bars are reflected below the steps, each drawn with two lines and all extending nearly to the lowest step.





Part XIX · Plate 38 · Page 619

The Mausoleum at Chesney Wold

This is the ninth dark plate. Like all the others in *Bleak House*, it is a gloomy picture and reflects the dreary tone of the story itself. "Phiz" was much more in his element in the humorous atmosphere of the light plates. Neither plate is signed by the artist.

[P L A T E A]

- a) There are many differences in the drawing of the trees and the ferns in the foreground, but they are impossible to describe in words. The quickest test of this plate is the length of the horizontal lines of the pool of water at the bottom of the plate. In Plate A they extend to within 5 mm. of the left frame of the etching.
- b) The lines bounding the etching on three sides are fairly heavy at the left and top and meet at the upper right corner with a fainter vertical line. There are no distinct dots marking the lower ends of the vertical lines.
- c) The lines of dots shading the lower left corner are approximately horizontal.

[P L A T E B]

- a) The lines of the pool end at approximately 16 mm. from the left frame.
- b) The frame lines are thin and show a slight break at the upper right corner. Each vertical line has a small black dot at the lower end.
- c) The lines of dots shading the lower left corner slant downward from left to right.



Parts XIX and XX · Frontispiece

This is the tenth and last of the dark plates and also the tenth and last etched in duplicate. There are many differences in shading and in the forms of the branches of the trees, but they are impossible to describe in words.

[P L A T E A]

- a) The lower window of the right-hand tower is sketchy and does not show divisions into panes.
- b) Beginning at the left just to the right of the trees, the sky line of roofs shows, first, a chimney with three parts; second, a dome; third, a chimney in three parts, the central one extending higher than the dome and almost as high as the staff above it; and, fourth, a cluster of chimney pots whose central one is almost as tall as the preceding cluster.
- c) The short building at the right end of the cluster of buildings shows a window which forms about three-fourths of a circle above the foliage.

[P L A T E B]

- a) The lower window mullions have a distinct cross between the panes.
- b) The first chimney shows only two parts, the second a dome, the third a three-part chimney reaching no higher than the dome, and the fourth a cluster of chimney pots, all narrow and consisting of a single one shorter than the preceding groups and three still shorter.
- c) The window in the far building at the right shows only a very small part of the circular window.





LITTLE DORRIT

Bleak House was finished in September, 1853, and fifteen months later, in December, 1855, *Little Dorrit* was begun. Like its predecessors, it appeared in twenty monthly parts, the final numbers, 19 and 20, together as one in June, 1857. Like *Bleak House*, this novel had blue wrappers. Apparently, "Phiz" found that horizontal plates allowed him greater freedom, for in this book the majority of the plates were so etched. Of the 40 plates, 27 are horizontal and 13 vertical. Only 9 plates were etched in duplicate, 7 of them dark plates and 2 of the usual kind, making a total of 49 steels for the book. The 2 ordinary plates that were duplicated were No. 21, "The Travellers," and No. 22, "The Family Dignity Is Affronted," both of them appearing in Part XI. One dark plate was issued with each of the first five parts, none with Part VI, and one each with Parts VII and VIII. An eighth dark plate, No. 37, "Damocles," appeared in Part XIX, page 595, but it was not duplicated. Hatton and Cleaver (p. 307) said that all the dark plates were horizontal, but this is incorrect, for "Little Dorrit's Party" and "Damocles" are vertical.

Hatton and Cleaver also say that Plate 17, Part IX, page

257, shows distinct signs of machine ruling, although they did not include it among the dark plates. I cannot agree with this, for the nearly parallel background lines of this plate are not machine-ruled but etched freehand. They are not perfectly straight and are not continuous but broken. But this plate is not alone among the light plates in having freehand ruling, for Plate 19, page 290, for example, shows the same thing. There is, however, an earlier plate in *Dombey and Son*, No. 20, page 316, which shows lines in two directions that appear actually to have been done mechanically.

There is another series of straight lines which should be mentioned here, namely, rouletted dots in many plates, most of them clearly made with the wheel, either single or double, held loosely in the hand without a guiding straightedge. These dots were not used on any of the *Pickwick* plates but were first used on Plate 1 of *Nicholas Nickleby* and later, with a few exceptions, on all those that followed—but not always to their great improvement. The lines of dots are usually quite irregularly spaced, for example, in Plate 5, page 73, and Plate 33, page 519, of *Little Dorrit*, or even in waves, as in Plate 26, page 410. In

rare cases the lines run in straight lines to form a pattern like rows of corn in a cornfield, as though the roulette wheel were held against a straightedge, e.g., Plate 9, page 134, in part. However, since none of these plates was duplicated, they do not belong in this book but are mentioned only for the record.

Apparently, the dark plates were not entirely satisfactory, for, with the exception of "Damocles" on page 595, they ended with Plate 16, in Part VIII, on page 250, and none was used thereafter. None of the plates, either dark or light, in *Little Dorrit* was signed by the artist, and, since practically all are much more sketchy and scratchy than Browne's usual drawings and seem to show haste or carelessness, this is not surprising.

After the conclusion of *Bleak House*, in September, 1853, and before the beginning of *Little Dorrit*, in December, 1855, "Phiz" etched 40 plates for Lever's *Dodd Family Abroad*, 20 for Smith's *Pottleton Legacy*, and 29 for Smedley's *Harry Coverdale's Courtship*. He also drew designs for at least 42 woodcuts. During the issue of *Little Dorrit*, December, 1855, to June, 1857, there were 49 etchings for that work, 40 for Lever's *Martins of Cro' Martin*, 13 for Mrs. Stowe's *Minister's Wooing*, a small number of plates for reissues of Fielding and Smollett, and a considerable number of woodcuts for *Nuts and Nutcrackers*.

Following *Little Dorrit* came *A Tale of Two Cities* in 1859 with 16 plates by Browne, but none of them was duplicated. This ended the tieup between him and Dickens, and the following novels were illustrated by different artists: *Our Mutual Friend*, 1864-65, by Marcus Stone, and *The Mystery of Edwin Drood*, 1870, by S. Luke Fildes. Since *Little Dorrit* contained the last of the duplicated plates, it is the last of the books considered here.

Chapman and Hall were Dickens' publishers from the beginning of *Pickwick*, in 1836, to the ending of *Martin Chuzzlewit* in 1843. He then changed to Bradbury and Evans, who had been printing the books, with the beginning of *Dombey and Son*, in 1846, and continued with them until the ending of *Little Dorrit* in 1857. For all his subsequent books he returned to his original publishers.

Part I · Plate 1 · Page 2

The Birds in the Cage

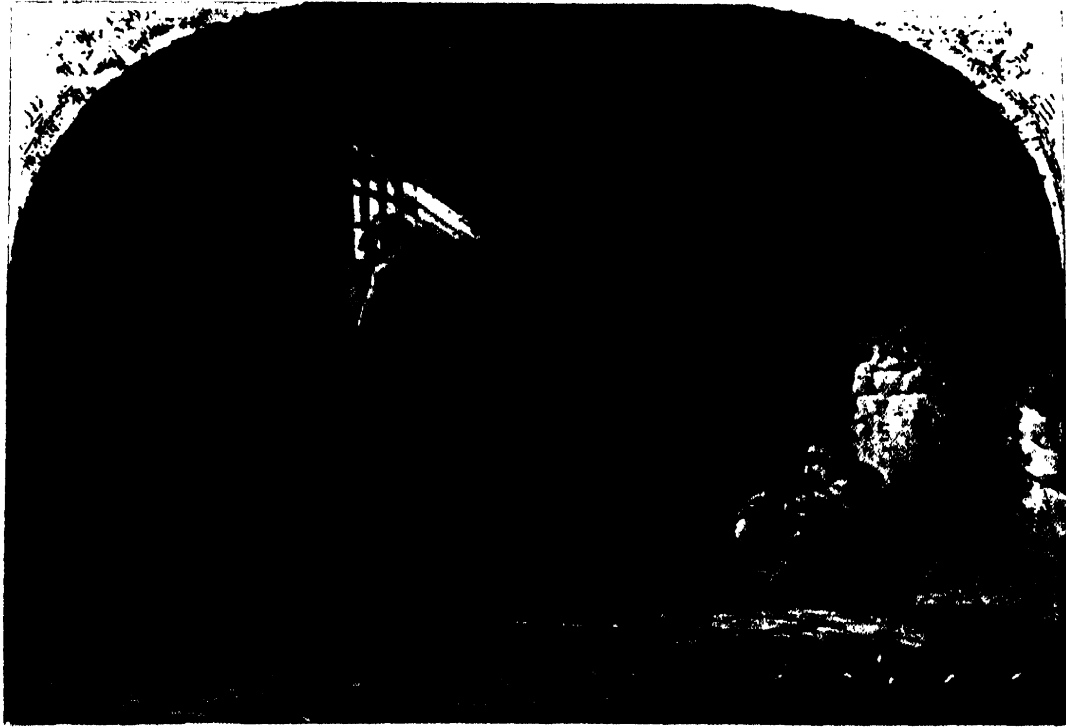
Etched in duplicate. Neither one is signed. In both, the machine ruling in the spandrels is horizontal only.

[P L A T E A]

- a) The machine ruling is entirely horizontal, best seen in the lower left corner or in the lighter portions of the plate, such as the window or the sun-lighted column.
- b) The draughts board is clearly shown, six squares in the center are complete, and the central horizontal line extends to the line at the left.
- c) The links in the chain at the right are so drawn that alternate ones are almost exactly edgewise.

[P L A T E B]

- a) The machine ruling in the spandrels is horizontal only, but in the remainder of the plate it is both horizontal and diagonal, the latter sloping downward from left to right. This can be seen in the light from the window, in the light on the wall at the right, and clearly in the extreme lower left corner, where there is a small triangle of light. Lines apparently sloping downward from right to left are optical illusions.
- b) The draughts board is poorly drawn: only two of the central squares are complete, and the horizontal line at the center does not reach the left line.
- c) The links of the chain are hanging in such a position that alternate links show opposite sides equally.





Part II · Plate 4 · Page 40

The Room with the Portrait

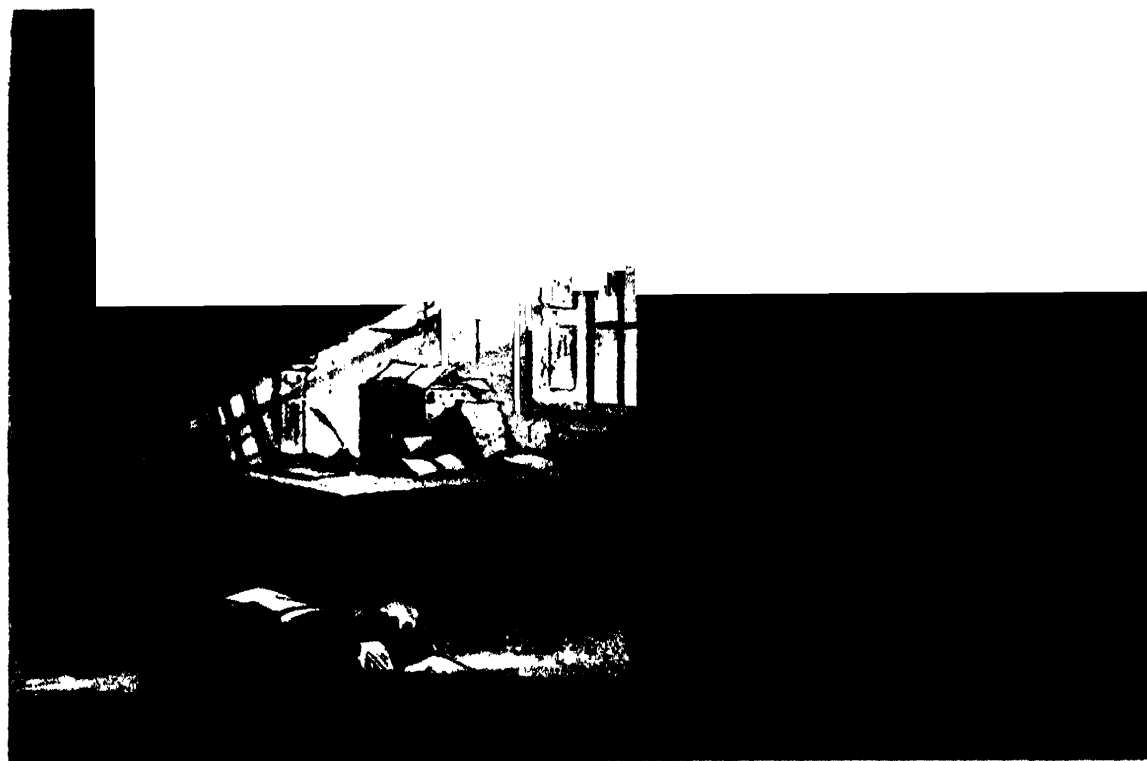
This is the second of the duplicated plates and the second of the dark plates in the book. Both are machine-ruled horizontally and diagonally downward to the left.

[P L A T E A]

- a) Lying on the trunk in the lower left part of the picture are several sheets of paper only slightly bent.
- b) The largest of the books lying against this trunk has two labels on the spine.
- c) The sheet of paper at the left of the inkwell projects slightly over the edge toward the chair.
- d) At the right of the inkwell there are some flat sheets and a roll of paper.
- e) The chest on the table shows metal corners and a lock.
- f) On top of the chest a sheaf of papers rests on a roll, and at the right of this a small piece of paper projects over the edge.
- g) The clock seen through the doorway points to five minutes of three.

[P L A T E B]

- a) The article lying on the trunk is either a piece of cloth or a much-crumpled sheet of paper.
- b) The large book has a single label on the spine.
- c) The sheet of paper at the left of the inkwell lies entirely on the table and does not project over the edge.
- d) There is no roll of paper on the desk at the right of the inkwell.
- e) The chest on the table shows neither lock nor corners.
- f) There is no paper to the right of the bundle on the chest, but there is a fairly large sheet at the left which hangs down over the side.
- g) The clock seen through the doorway shows the time is four o'clock.





Making Off

This is the third plate etched in duplicate, the third dark plate, and one of the three better ones. The dreary landscape is so effectively shown that it makes one shudder to look at it.

[P L A T E A]

- a)* No falling leaves show against the sky below the branches extending to the left from the last tree at the right.
- b)* The tallest building at the horizon above the running man has a pointed top.
- c)* The root extending toward the bottom of the plate from the large tree in the foreground, and beginning just to the right of the hollow place in the trunk, has a round spot at the lower end which gives the root the appearance of the head of a dying ichthyosaurus.
- d)* There is a small tree on either side of the large one, almost touching the trunk in the drawing.

[P L A T E B]

- a)* Showing against the sky between the last two trees at the right there are five or six falling leaves.
- b)* At the horizon below these leaves, the tallest building has a square top.
- c)* The root extending toward the bottom of the plate resembles nothing in particular.
- d)* The two trees nearest the large central tree are more than their own diameters from the trunk.





Little Dorrit's Party

This is the fourth dark plate and the fourth plate duplicated.

[P L A T E A]

- a) Maggy's left hand shows all her fingers.
- b) The bow of Little Dorrit's bonnet hangs nearly straight down.
- c) The second post of the fence leading around the barricade touches the fourth one, that is, the one at the back.
- d) The arrow on the weather vane is not clearly defined.
- e) The stars about the spire of the church are those of Ursa Major, with the steeple cutting through the center of the Dipper.
- f) There is no lamppost showing at the corner where the fence swings around the church very near the right margin of the plate.
- g) At the right center, the middle one of the three buildings in the distance shows a flat top, above which projects a group of chimney pots(?).
- h) In the upper left, two tall chimney pots are separated by a short one.

[P L A T E B]

- a) Maggy's left hand shows only three fingers and the thumb.
- b) The bow of Little Dorrit's bonnet slants to the right.
- c) The second post around the barricade is farther to the left than in Plate A, so that it is within the line of the poles. The fourth post is some distance to the right.
- d) The arrow of the weather vane is clearly shown.
- e) The lower left star of the bowl of the Dipper is missing, but there are at least four additional stars, three of them between the weather vane and the margin at the top.
- f) There is a lamppost where the fence turns around the church.
- g) The middle house at the right has a pointed cornice with chimneys showing above.
- h) Of the three chimney pots in the upper left corner, the middle one is the tallest.



The Ferry

While this is classed among the dark plates, actually it is not dark but sparkling with light. These plates might better have been called "machine-ruled." The ruling in this case is just as effective as in those with dark backgrounds, making "The Ferry" one of the best three in this group. In this plate the ruling is both horizontal and diagonal, clearly seen near the dog in the foreground. The diagonal lines appear to have been engraved, or at least burnished down, after the plate was etched. This is the fifth of the duplicated plates in *Little Dorrit*.

[P L A T E A]

- a) Disregarding the machine ruling, only a bit of the coat near the right arm of the man near the signpost is shaded.
- b) The sign has just a few meaningless lines drawn upon it.
- c) The sailboat is unshaded except by the machine engraving.
- d) There are fifteen or sixteen birds in the sky.
- e) The man in the rowboat is shaded by horizontal, machine-ruled lines as well as by a few dark curved lines.
- f) At least two of the posts near the house at the left center are to the right of the left limit of the house; the third post is just at the end of the house.
- g) The clump of trees at the left is shaded only by the machine engraving.

[P L A T E B]

- a) Besides the machine engraving, the man near the signboard has his coat shaded by dark vertical lines.
- b) The sign has markings resembling letters.
- c) The sailboat is partly shaded by vertical lines.
- d) There are eleven birds in the sky.
- e) The man in the rowboat is shaded by dark vertical lines.
- f) The three posts near the left center are all beyond the left lines of the house.
- g) The shadows in the trees at the left are indicated by vertical shading.







The Ferry

Visitors at the Works

This is the sixth of the dark plates. The machine ruling is in horizontal and diagonal lines.

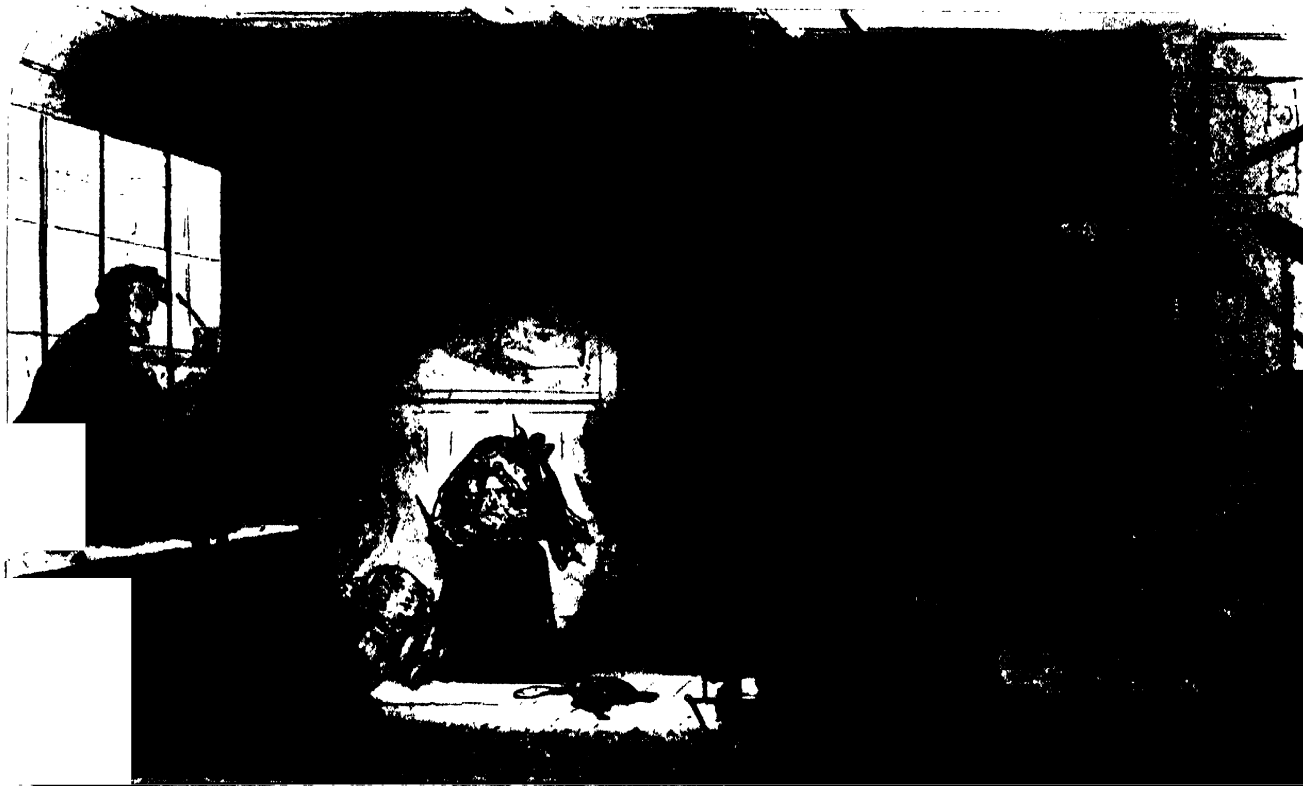
[P L A T E A]

- a)* The inside of Mr. F's aunt's bonnet is shaded by diagonal etched lines.
- b)* The drawstring of Mr. F's aunt's handbag forms a loop and then ends in a tassel, which lies below and clear of the bag itself.
- c)* The lower line of the molding which forms the top of the wainscoting above Mr. F's aunt's head is formed by two lines for over half the distance, the left portion showing two extra, but not parallel, lines. The upper line of the molding is formed by two lines farther apart.
- d)* The sprocket wheel at the lower right shows seven good teeth and a rudimentary one.
- e)* The smooth wheel adjacent to the sprocket wheel has four spokes.
- f)* The bend in the crankshaft at the right of the man's leg in the top center is at the left end.
- g)* The end of the vertical rod of the safety valve at the right center is curved.

[P L A T E B]

- a)* The shading inside Mr. F's aunt's bonnet is vertical.
- b)* The loop of the drawstring of Mr. F's aunt's handbag is shown, but the end with the tassel is confused with the bag itself.
- c)* The molding of the wainscoting is formed by a double line between two single lines.
- d)* The sprocket wheel has nine teeth.
- e)* The smooth wheel near the sprocket wheel shows two spokes and part of a third.
- f)* The crankshaft at the top shows the bent portion in the middle.
- g)* The rod near the safety valve is vertical near the top.





Floating Away

This is the seventh and last of the dark plates to be etched in duplicate. It has a machine-engraved background of horizontal lines, and, while there are a few diagonal lines in the sky, they appear to be hand-engraved.

[P L A T E A]

- a)* The vertical shade lines on the back of Mr. Meagles' coat do not quite reach his collar, shoulder, or left arm.
- b)* The left edge of the moon does not quite touch the tree trunk.
- c)* The fence at the left shows five pickets.
- d)* On the bank just above the fence, the trees or tree-twins have the appearance of only two tree trunks.

[P L A T E B]

- a)* The vertical shade lines on Mr. Meagles' coat reach collar, arm, and almost the shoulder.
- b)* The left edge of the moon is tangent to the tree.
- c)* The fence shows four pickets.
- d)* On the bank above the fence the trees have the appearance of three compound trunks.





Part XI · Plate 21 · Page 325

The Travellers

This is the first of the two ordinary, not dark, plates that were etched in duplicate. The etching is crude and unfinished and a very poor example of Browne's work, that is, if Browne himself actually made it and it was not the work of one of his assistants. The same may be said of many of the other etchings in *Little Dorrit*, as well as of some of *David Copperfield* and *Bleak House*. Undoubtedly the drawing was Browne's, though probably the actual etching was not.

[P L A T E A]

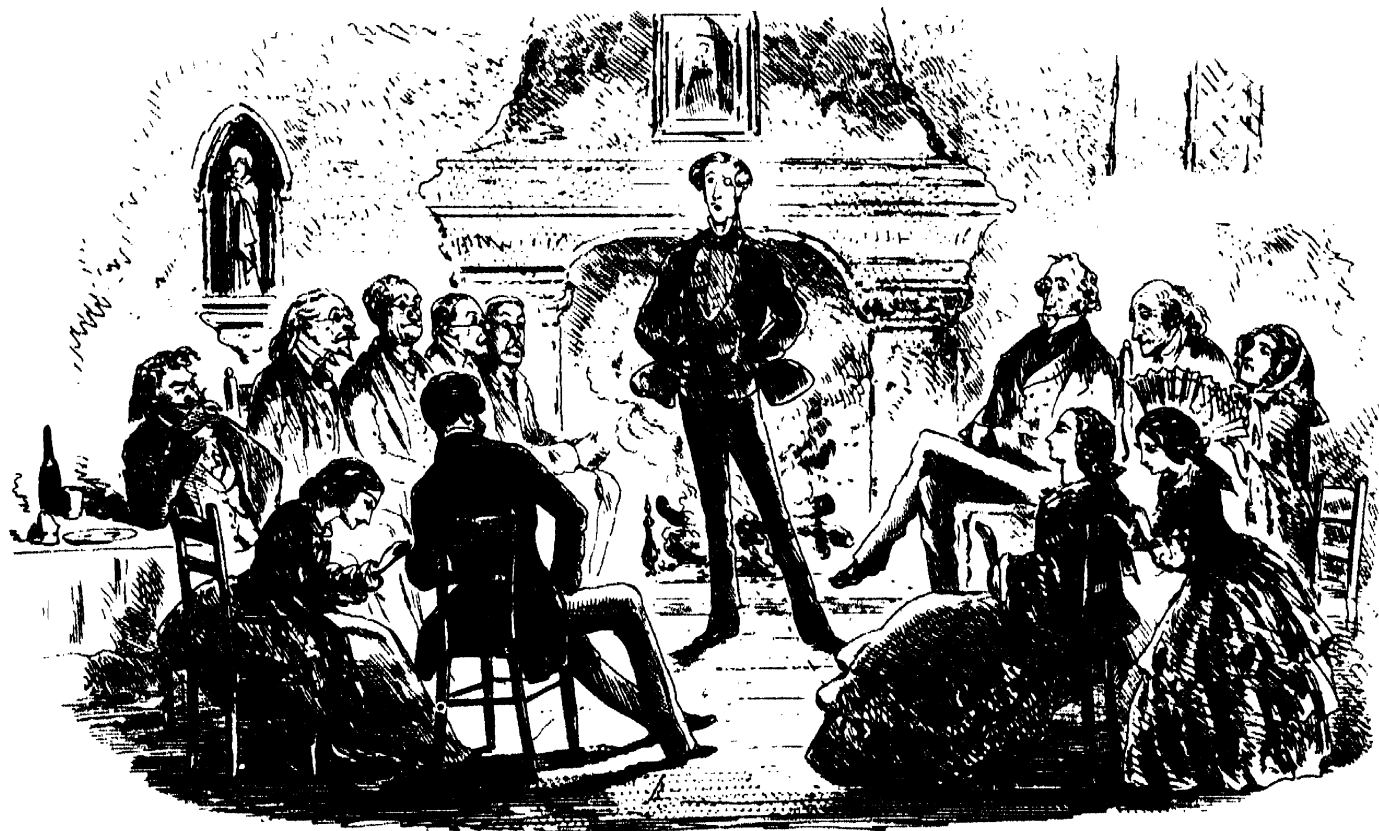
- a) The face of young Dorrit before the fireplace is shaded by diagonal lines. His shirt is shaded by similar lines, with only a few short, light lines crossing these near his tie and at the bottom. There is a black dot in the center of his monocle.
- b) There are a few diagonal lines shading Mrs. General's right eye.
- c) The lines of the leaded glass of the window at the upper right are strong and complete except at their ends.

[P L A T E B]

- a) Young Dorrit's face is not shaded. There are heavy lines crossing the diagonal shade lines of his shirt near his right arm. There is no dot in his monocle.
- b) Mrs. General's eye is unshaded.
- c) The crossed lines of the window are very sketchy, some formed by solid lines and some by dots.



The Travellers.



The Family Dignity Is Affronted

This is the second and last of the two plates, not dark, that were etched in duplicate. Like the preceding, the drawing is unfinished in appearance, and, while Mr. Dorrit's figure is very good, the rest of the picture is rather mediocre.

[P L A T E A]

- a) The right trouser leg of the young man at the left shows two longitudinal stripes.
- b) Young Dorrit's left trouser leg has a series of lines along the outside seam.
- c) Mrs. Merdle's muff is shaded except for the upper left part.
- d) The trunk on the man's shoulder at the right shows a handle at the end.
- e) The traveling bags in the lower right corner are all quite heavily shaded, except the top of the one in the man's hands and the large bag on the ground.

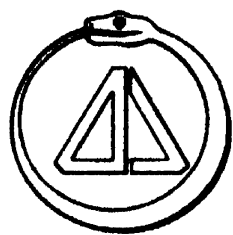
[P L A T E B]

- a) The trouser leg of the man at the left has a single seam.
- b) Young Dorrit's left trouser leg shows a single seam.
- c) More than half of Mrs. Merdle's muff is unshaded.
- d) The trunk on the shoulder of the man at the right shows a very rudimentary handle.
- e) The traveling bags in the lower right corner are fairly light in color, parts of some being entirely white.





The family dignity is affec.



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The thriving City of Eden, as it appeared on paper

Part IX · Plate 18 · Page 288

The Thriving City of Eden as It Appeared in Fact

This plate was etched in duplicate, the second plate numbered.

[P L A T E A]

- a) The signature has a small circle over the *I*.
- b) The plate has no number.
- c) There is a pencil on the stump near the compass.
- d) In the roof of the cabin, back of Mark's neck, the end of only one pole shows.

P L A T E B]

- a) The *Z* of the signature has more flourishes than that in Plate A.
- b) There is a faint number *2* under the point of land below the bird at the lower right.
- c) There is no pencil near the compass on the stump.
- d) The ends of three poles show in the roof of the cabin.



The thriving City of Eden, as it appeared in fact.



The thriving City of Eden, as it appeared in fact.

Part X · Plate 19 · Page 296

Balm for the Wounded Orphan

This plate was etched in duplicate, the second one numbered.

[P L A T E A]

- a) The signature is in plain capitals, with dots before and above it.
- b) The tower in the picture to the right of Pecksniff's bust shows a cross at the top.
- c) There is a stud in Tom Pinch's shirt front.
- d) The leg of Charity's chair is not shaded.
- e) Jonas' vest is checkered.

[P L A T E B]

- a) The signature is not clear. It is followed by a small and very faint 2.
- b) The tower shows battlements but no cross.
- c) There is no stud in Tom's shirt.
- d) The leg of Charity's chair is shaded.
- e) Jonas' vest is plain.



Balm for the wounded orphan.



Palm for the wounded orphan.

Part X · Plate 20 · Page 320

Mrs. Gamp Has Her Eye on the Future

This plate was etched in duplicate, but only the second is numbered.

[P L A T E A]

- a) The signature is in italic capitals, with a scrawled Z. The final line passes under the signature and then, with a reversed loop, ends in a short, straight line which makes a right-angled turn.
- b) Mrs. Gamp's candle is dripping.
- c) The cross-stripes of Jonas' trousers are single lines.
- d) The card on the mantel has two columns.

[P L A T E B]

- a) The signature is similar to that in Plate A, but it is followed by a very small figure 2.
- b) Mrs. Gamp's candle is not dripping.
- c) The cross-stripes of Jonas' trousers are double lines.
- d) The card on the mantel has a single column only.



W. Gamp has her eye on the future.



M. Gump has her eye on the future.

Part XI · Plate 21 · Page 327

The Board.

This plate was etched in duplicate.

[P L A T E A]

- a) The signature is similar to that in Plate B, but above it is a small, dark, curved line which resembles a figure 2 with the loop at the upper end joined to the stem. It is doubtful whether this is the plate number; more likely it is a mark above the *I* as part of the signature.
- b) The medical officer's shirt has only the trace of a stud in it.
- c) Mr. Crimple's vest is fancy, and his chair below the seat shows only two parallel lines.

[P L A T E B]

- a) The signature has a small circle over the *I*, and there is a very faint 2 below the back leg of Tigg's chair.
- b) The medical officer has a stud in his shirt front.
- c) Mr. Crimple's vest shows no embroidery. His chair is shaded below the seat.



The Board.



The Beard.

Part XI · Plate 22 · Page 346

Easy Shaving

This plate was etched in duplicate, the second plate numbered.

[P L A T E A]

- a) The signature is covered in part by the shading of the floor. There is no number, but dots before and above the name seem to be part of the signature.
- b) At the lower left there is a framed picture of a girl with hair to her knees, and below her is the word *Macassar*, indicating the power of macassar oil to grow hair.
- c) Mr. Bailey's neckcloth has both vertical and horizontal lines. (Actually Mr. Bailey had divested himself of his neckcloth before sitting down.)
- d) Mr. Poll's neckcloth is light.
- e) The bird in the large central cage has its tail down.

[P L A T E B]

- a) The signature is entirely within the shading of the floor. There is a number 2 below the coop containing the guinea pig.
- b) At the lower left the picture has been replaced by a framed poster reading: *Shaving for the Million. Shaving made Easy.* The macassar girl has been removed to the lower right behind the guinea-pig's coop.
- c) Mr. Bailey's neckcloth has double vertical lines.
- d) Mr. Poll's neckcloth is moderately dark.
- e) The bird in the cage above Poll's head has its tail up.



Part XII · Plate 23 · Page 384

**Mr. Moddle Is Both Particular and Peculiar
in His Attentions**

This plate was etched in duplicate, the second plate numbered. Neither plate is signed.

[P L A T E A]

- a) The plate is not numbered unless a little vertical line at the right of the chair is intended for the figure 1.
- b) The center of the mirror shows three sets of short, parallel, horizontal lines.
- c) Charity's left mitt shows two lines at the knuckles of her hand.
- d) The chair at the lower right has a dark seat, and the stripes of the upholstery are fairly dark.

[P L A T E B]

- a) The number 2 is very small and faint below the leg of the chair at the lower right.
- b) There is a circle in the center of the mirror.
- c) Charity's mitt shows a single line at her knuckles.
- d) The chair and its stripes at the lower right are fairly light



Mr. Moddle is both particular and peculiar in his attentions.

Part XII · Plate 24 · Page 387

Mr. Pecksniff Discharges a Duty Which He Owes to Society

While the List of Illustrations gives the page for this illustration as 387 and it is incorrectly inserted in the bound volume at this page, it should be 376; consequently, it is actually Plate 23, and "Mr. Moddle and Charity," now given as Plate 23, should be Plate 24.

This plate was etched in duplicate, the second one numbered.

[P L A T E A]

- a) The artist's signature is entirely within the shading of the ground.
- b) The plate is not numbered.
- c) The man in the tam-o'-shanter has the index finger of his left hand turned downward.
- d) Tom Pinch's overcoat has four buttons, plus two on his sleeve.
- e) Mr. Pecksniff looks like a typical megalomaniac.

[P L A T E B]

- a) The signature is similar to that in Plate A, but the final line of the Z is longer and extends beyond the P.
- b) There is a small 2 below the foot of the boy at the left.
- c) The man in the tam-o'-shanter seems to be snapping his fingers.
- d) Tom Pinch's overcoat has only three buttons, plus two on the sleeve.
- e) Mr. Pecksniff still looks like the same man.



Mr. Moddle is both particular and peculiar in his attentions.



Mr. Pickens discharges a duty which he owes to Society.



Mr. Pickens discharges a duty which he owes to Society.

Part XIII · Plate 25 · Page 386

Mr. Tapley Is Recognized by Some Fellow-Citizens of Eden

This plate was etched in duplicate, neither plate numbered. This is a good picture of a shiftless family.

[P L A T E A]

- a) The signature is partly covered by the lines of the ground.
- b) Nailheads show along all four edges of the front end of the trunk.
- c) Mark's right legging shows buttons at the side.

[P L A T E B]

- a) The signature is similar to that in Plate A, but the Z has a longer flourish, and there is a dot or a small circle after it.
- b) The trunk shows no nailheads at the end, except three at the top.
- c) Mark's right legging shows no buttons.



Mr. Tapley is recognized by some fellow citizens of Eden.



Mr. Pecksniff is being seized by some fellow citizens of Eden

Part XIII · Plate 26 · Page 415

Martin Is Much Gratified by an Imposing Ceremony

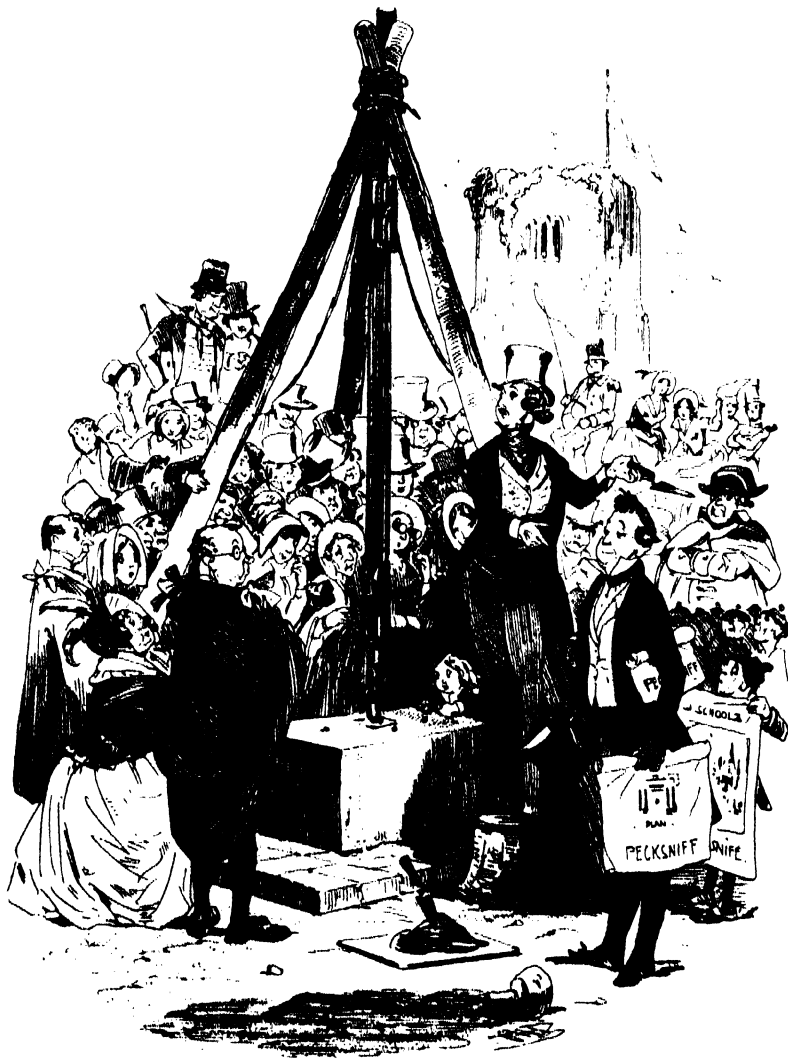
This plate was etched in duplicate, neither one numbered.

[P L A T E A]

- a) The signature is plain, with a small dot before it and another above.
- b) The setting maul is directly over the signature.
- c) The scroll under Pecksniff's arm is marked with his name, and the open plan in his hand shows the entrance to the court at the bottom.
- d) The "Member for the Gentlemanly Interest" has a flowered vest and a stickpin in his cravat.

[P L A T E B]

- a) The signature is similar to that in Plate A, but with no dots.
- b) The setting maul lies to the left of the signature.
- c) The scroll under Mr. Pecksniff's arm shows no name, and the plan in his hand shows the entrance to the court at the top.
- d) The "Member for the Gentlemanly Interest" has a plain vest and no stickpin.



Martin is much gratified by an imposing ceremony.



Martin is much gratified by an imposing ceremony.

[P L A T E B]

- a) The Z of the signature has curves at top and bottom, the lower line cutting back across the whole word.
- b) There is but one bird in the sky, and its left wing ends in a sharp hook.
- c) There are nailheads along the top of the bottom part of the trunk near the postboy, and the lid has only three nails.
- d) The uprights of Mrs. Lupin's chair are partly light and partly dark. The dark patch at the side of the cart shows no letters.
- e) There is a patch of sunlight on Tom's knee. The shading above that is in two direction.
- f) Same as in Plate A.
- g) Same as in Plate A.
- h) In the legend the *s* was omitted from *departs*.

Part XIV · Plate 27 · Page 419

Mr. Pinch Departs To Seek His Fortune

This plate was etched in triplicate. It is a good picture, with a curious error in the legend in the second plate.

[P L A T E A]

- a) The signature is without flourishes but has dots before the *F* and above the *I*.
- b) There are two birds in the sky.
- c) The trunk below the postboy's horn shows no nailheads along the joint below the lid; the lid itself has four nails.
- d) The left upright of the back of Mrs. Lupin's chair is dark, and the side of the cart shows the word *Lupin* in a darkly shaded rectangle.
- e) There is no light patch on Tom's knee. The trousers are shaded by nearly vertical lines.
- f) Above the tasseled hat of the boy on top of the coach, two lines represent hills in the background.
- g) There is smoke coming from the cigar of the man at the extreme upper left.
- h) The legend is correct.

[P L A T E C]

- a) The Z of the signature has curves at the top and bottom, but the latter is shorter than that in Plate B and is open to the left. There is a dot in the upper loop and one after the signature.
- b) There is one bird in the sky. Its left wing is formed by a double line.
- c) The trunk is similar to that in Plate A.
- d) One upright of Mrs. Lupin's chair is dark and one partly dark. There is no sharply defined rectangular plate at the side of the cart, but only some vertical shade lines.
- e) There is a patch of sunlight on Tom's knee. The shade lines above that are in one direction only.
- f) There are no background hills.
- g) The cigar of the man at the upper left has gone dead.
- h) The legend is correct.



Mr Pinch departs to seek his fortune.



Mr Pinch departs to seek his fortune.

Mr. Nadgett Breathes, as Usual, an Atmosphere of Mystery

This plate should be inserted at page 446, although the List of Illustrations gives it as 448. It was etched in triplicate.

[P L A T E A]

- a) The signature has few flourishes.
- b) There is a white spot within Mr. Nadgett's coattails.
- c) The Pecksniffian Buddha's mouth is a straight line.
- d) The fender shows no ornamentation.
- e) Jonas' vest is slightly ornamented.
- f) The fingers of the glove at Jonas' feet are dark.
- g) The stem of the boot hook is dark.
- h) The ornament on the back of Mr. Tigg's brush looks like a figure 8 with some shading below.
- i) There are no letters or numbers on the side of the tablecloth. The plate is not numbered.

[P L A T E B]

- a) The signature is similar to that in Plate A, except that the final line of the Z crosses the stem.
- b) Mr. Nadgett's coattails show a moderately shaded spot between them.
- c) The Buddha smiles, but there is a cross-line through the hair which gives the impression that he is wearing a pointed cap.
- d) There is some ornamentation on the fender.
- e) Similar to that in Plate A.
- f) The gloves have white fingers.
- g) The stem of the boot hook is dark.
- h) Mr. Tigg's hairbrush shows horizontal and vertical shade lines on the back.
- i) The tablecloth shows no letters. There is a small number 2 below the boots.



Mr. Pinch departs to seek his fortune.

[P L A T E C]

- a) The signature is similar to that in Plate A, except that the last line of the Z has been returned to the left above, instead of below the preceding line.
- b) The light spot is now still darker than in Plate B.
- c) The Buddha's mouth still smiles, but he wears no hat.
- d) The fender shows more ornamentation.
- e) Jonas' vest is plain.
- f) Same as in Plate B.
- g) The stem of the boot pull consists of two lines.
- h) Mr. Tigg's brush shows five dots which resemble a face.
- i) The tablecloth shows marks to the left of the boots which look like the letters "IN" twice repeated. Sidewise they look like a figure 2 underlined.



Mr. Nodgett breathes as usual, in atmosphere of mystery



Mr. Nadgett breathes, as usual, an atmosphere of mystery.



and, as at most times, a murder.

Part XV · Plate 29 · Page 452

Mr. Pinch and Ruth Unconscious of a Visitor

This plate was etched in duplicate, the second plate numbered.

[P L A T E A]

- a) The signature is in plain capitals; the Z has a few flourishes, and there are two dots before the P and one over the Z.
- b) There is no number on this plate unless a short horizontal line at the lower left is intended for the number 1.
- c) The books on the shelves on the wall are not entirely shaded.
- d) There are several lines on the paper at Tom's foot.
- e) Westlock has three buttonholes in the lapel of his coat.

[P L A T E B]

- a) The signature shows more flourishes in the Z than it does in Plate A. There are small dots before the P, before the H, and after the Z.
- b) There is a very small and faint 2 at the right margin, opposite the lower hem of Ruth's dress.
- c) The books on the shelves are all shaded.
- d) The paper near Tom's foot is blank.
- e) Westlock has only two button holes in the lapel of his coat.



Mysterious Installation of Mr. Pinch

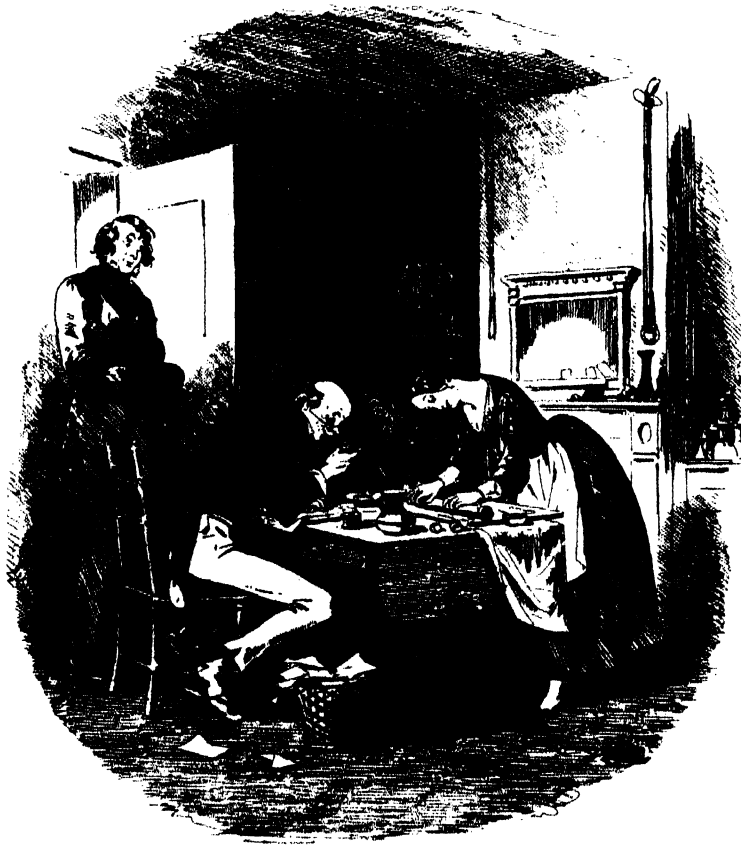
This plate was etched in duplicate, one of them numbered.

[P L A T E A]

- a) The final line of the Z in the signature extends toward the left. The shading of the floor masks the dots, but apparently there is one above the signature and one after it, and there is a short line within the final hook of the Z.
- b) There is no plate number.
- c) There are two vertical lines over the peephole in the shutter at the left.
- d) There are numerous shade lines extending downward from the right knob of the map roller.
- e) The book on the chair in front of Tom is shaded horizontally.
- f) The tablecloth at the right shows a pattern.
- g) There are four knobs on the drawers of the center table.
- h) There is a book lying flat beneath the stand at the extreme left.

[P L A T E B]

- a) The Z in the signature has no sharp angles but looks like a letter S, reversed. The lower loop is formed by the final line crossing it from above.
- b) There is a very faint number below the book which extends farthest to the right. It appears like a number 1, but with a magnifying glass one can see that there is an upper dot, a line slanting from the top downward to the left, and then a wavy line forming the bottom of a 2. It is too faint to show in the reproduction.
- c) There is no line across the hole in the shutter.
- d) Below the right knob of the map roller there is but a single line.
- e) The book in front of Tom is shaded vertically but also with some horizontal lines crossing in the lower half.
- f) The tablecloth is plain.
- g) There are no knobs on the table drawers.
- h) There is no book lying flat at the left of the wrapped parcel below the chair behind Westlock.



Mr. Pinch and Ruth, unconscious of a visitor



Mysterious Installation of Mr. Pinch.



Mysterious Installation of Mr. Pinch.

Part XVI · Plate 31 · Page 485

Mr. Jonas Exhibits His Presence of Mind

The plate was etched in duplicate, the second plate numbered.

[P L A T E A]

- a) The signature is plain. The upper stroke of the Z between a small loop and the diagonal line is missing. The final flourish returns to the left below the preceding stroke.
- b) The plate is not numbered.
- c) There is no tall tree extending above the lower trees in the far distance.
- d) Jonas' trousers are checkered.
- e) The man whose feet show over the fence is wearing spurs.
- f) The bellyband of the horse in the center does not show below it.

[P L A T E B]

- a) The lower line of the Z in the signature forms a loop.
- b) There is a small 2 at the lower right, near the base of the third fence post.
- c) There is a tall tree standing out above the others in the far distance.
- d) Jonas' trousers are striped.
- e) There are no spurs on the upturned feet.
- f) The bellyband shows under the horse's body.



Mr. Jonas exhibits his presence of mind.



Mr. Jonas exhibits his persistence of mind.

Part XVI · Plate 32 · Page 497

Mr. Pecksniff Announces Himself as the Shield of Virtue

This plate was etched in duplicate, neither one numbered.

[P L A T E A]

- a) The signature is simple, with a dot before the *P* and another above the *I*.
- b) There are three lines in each stripe in the back of the chair in front of Mary.
- c) Martin's mouth turns upward at the corner, and the rear corner of his collar does not show.
- d) Six buttons are plainly visible on Mark's leggings.

[P L A T E B]

- a) There is a dot before the *P* in the signature, and the *Z* ends in a flourish.
- b) There are two lines in each stripe of the chair's back.
- c) Martin's mouth turns downward, and there is a point of his collar showing beneath his chin.
- d) The buttons on Mark's leggings are only faintly visible.



Mr. Pecksniff announces himself as the shield of Virtue.



Mr. Pecksniff announces himself as the shield of Virtue.

Part XVII Plate 33 · Page 521

Mr. Moddle Is Led to the Contemplation of His Destiny

This plate was etched in duplicate, neither one definitely numbered.

[P L A T E A]

- a) The signature is plain, the Z ending in a straight stroke to the left. The letter P has an extra line, not part of the H, making it look like an R. Below Ruth's skirt there is a short vertical line that may be a figure 1.
- b) Every piece of furniture and even the rug show a face which should be enough to warn customers not to marry! The poster with the lion shows only the word *Marry* in the lowest line.
- c) The cloth on the bureau in the foreground shows no determinable letters.
- d) The M of *Doohem* above the door is drawn with double lines like the other letters.

[P L A T E B]

- a) The signature has dots before and above it. The Z ends in a tail which looks like the figure 3. A short vertical line in the lower left corner may be a figure 1.
- b) The lion poster's last line is *To Marry*. There is a vertical line below it, dividing the columns of writing.
- c) The cloth on the bureau shows clearly the letters C, H, and O, although they may not have been intended to be letters but only ornamental lines.
- d) The M of *Doohem* is drawn with a single line.



Mr. Moddle is led to the contemplation of his destiny.



Mr. Moddle is led to the contemplation of his destiny

Part XVII · Plate 34 · Page 528

Mrs. Gamp Makes Tea

This plate was etched in duplicate, only the second plate being numbered in very faint lines. The two plates are unusually similar, even to the lines of shading.

[PLATE A]

- a) The *H* at the end of the word *Almanach* in the broadside on the wall is very clear, and there is no straight line across the tear at the left side.
- b) The signature has a small circle over the *I*, and the tail of the *Z* curves upon itself from above.
- c) The tea spilling from the cup at the right reaches two-thirds of the way to the woman's lap.
- d) Tom's cup shows a band around it.

[PLATE B]

- a) The *H* of *Almanach* is replaced by something that looks like the figure 13.
- b) The signature shows the *Z* ending in a curve open to the right. There is a very faint 2 beneath the lines of the seat upon which the girl at the right is sitting.
- c) The tea is spilling only about one-third of the way to the woman's knee.
- d) Tom's cup does not show the ornamental band around it.



Gamp makes tea



Mrs Gamp makes tea

Part XVIII · Plate 35 · Page 563

Mrs. Gamp Propoges a Toast

This plate was etched in duplicate, neither plate numbered. The drawing would have been more artistic had the upper parts of the suspended dresses been omitted. They are too prominent and draw attention from the two women below.

[P L A T E A]

- a) The signature ends with a straight line to the left. There is a dot before the *P* and another over the *H*.
- b) The bellows shows three nailheads on the side.
- c) Nine tips of the umbrella ribs show.
- d) The word *Almanac* on the one over the mantel is not clear. Numerous pins hold it up.
- e) The picture frames on either side of the almanac are dark.
- f) The top of the arm rest under Betsey Prig's right elbow is white.
- g) There is a horizontal line defining the lower line of the panel in the door of the cupboard.

[P L A T E B]

- a) The *Z* of the signature has a loop in the tail which touches the *H* and the *I*.
- b) The bellows shows no dots.
- c) Only seven of the umbrella rib-tips show.
- d) The word *ALMANACH* is clear, but there are no pins as fasteners.
- e) The picture frames are light-colored.
- f) Betsey Prig's chair arm is dark.
- g) The bottom of the cupboard-door panel is not shown.



Mrs. Gamp propoges a toast.



Mr. Gump proposes a toast.

Part XVIII · Plate 36 · Page 576

Mr. Pinch Is Amazed by an Unexpected Apparition

This plate was etched in duplicate, the second plate numbered.

[PLATE A]

- a) "Phiz" has used an unusual signature which looks like "RHJ," but the usual dots are present before the *P* and over the *I*.
- b) There is no plate number.
- c) The door panel ends on a level with old Martin's right middle finger.
- d) The upper portion of the latticework at the right shows some double lines.
- e) The crossed lines of the wastepaper basket are single lines.
- f) There are nine nails along the edge of the top shelf of the bookcase and the same number in the shelf below.

[PLATE B]

- a) The signature resembles "PIIIZ," with a tail to the *Z* under it and ending in a loop to the right.
- b) There is a large *z* below the wastepaper basket; another one, very faint in reverse, just to the left of it; and a third one, small and faint and incomplete, to the right of the basket.
- c) The door panel continues downward to old Martin's left elbow.
- d) The latticework is in single lines.
- e) The lines of the wastepaper basket are double.
- f) There are thirteen nails in the upper shelf of the bookcase and thirteen in the one below.



Mr. Pecksniff is amazed by an unexpected apparition

Part XIX · Plate 37 · Page 599

Warm Reception of Mr. Pecksniff by His Venerable Friend

This plate was etched in duplicate and probably not numbered. The titles of the falling and fallen books are very appropriate to the fallen man.

[P L A T E A]

- a) The signature reads *PHIZ*, the *Z* with elaborate flourishes. There is a dot over the *I*.
- b) There is a short vertical mark in the right margin beneath Mary Graham's skirt, which may represent the figure 1. However, since Browne seldom marked the first plate when he left the second unmarked, it may be accidental.
- c) There is a stopper in the bottle on the bookcase.
- d) Mark Tapley's vest has vertical stripes, shown by double lines.
- e) The upper edge of the upset footstool is mostly white.

[P L A T E B]

- a) The signature is *PHIZ* with a dot over the *I* and one behind the *Z*.
- b) The plate shows a very faint 2 to the right of the floor shading and beneath Mary's skirt. It does not show in the reproduction.
- c) There is no stopper in the bottle.
- d) Mark's vest is shaded by horizontal lines.
- e) The upper edge of the footstool is dark.



Warm reception of Mr. Pecksniff by his venerable friend.



Warm reception of Mr. Pecksniff by his reasonable friends.

Part XIX · Plate 38 · Page 622

The Nuptials of Miss Pecksniff Receive a Temporary Check

This plate was etched in duplicate, the second plate numbered.

[P L A T E A]

- a) The signature has dots before and after it, and there is a small circle above the *I*.
- b) There is no plate number.
- c) The picture of the fisherman over the door has the word *GONE* printed in reverse.
- d) Charity's slippers are dark.

[P L A T E B]

- a) The signature is similar to that in Plate A. There is a dot above the *I* and possibly a small one within the upper angle of the *Z*.
- b) There is a number 2 in the lower left corner.
- c) The word *GONE* is now corrected.
- d) Charity's slippers are now white.



The Nuptials of Miss Pecksnuff receive a temporary check.



This Captain of Mrs. Pecksnuff receives a temporary check.

Part XX · Plate 39 · Frontispiece

The Frontispiece was engraved in triplicate, only the third having a plate number. There are many differences between the small figures in the three plates, but only a few need be mentioned for the purpose of identification.

[P L A T E A]

- a) The artist's signatures on all three plates are quite similar, all being in backhand capitals. In Plate A, after a simple Z, the final line returns to the left and ends in a little loop with a short straight line at right angles to the base line.
- b) To the left of the tau cross and above the trowel and setting maul, there are two faces.
- c) The kneeling Pecksniff at the bottom of the plate has a white vest and shirt.
- d) The moneybag in the hands of the figure in the same group whose abdomen is marked with a face carries the figures 0001.
- e) The figure above the teapot and below the dragon at the left center of the plate is very faintly marked with letters which look like "Pisc" but were probably intended for "Prig."
- f) At the upper left, between the houses and the marginal musical notes and birdcage, there is an almost straight line of figures which appear in all three plates with but slight variations. A man with his right arm akimbo projects a little beyond the main line. In Plate A there are no other figures to the left of him.
- g) The bag in front of the prostrate Jonas and at the feet of the shrouded figure above the large tripod and the moon is marked 0001.
- h) Between the owl and the pussycat at the right of the center there is a branch with leaves.
- i) The crossbar of the chair in which Tom Pinch's sister is sitting, as well as the adjacent parts, is only faintly sketched.

- a) The final stroke of the flourish below the signature ends in a double loop at the left. There are dots above and after the name.
- b) To the left of the tau cross there are seven more or less rudimentary faces.
- c) Pecksniff at the bottom of the picture has a shaded vest but a white shirt.
- d) The moneybag in the same group is marked 1001.
- e) The figure above the teapot and below the dragon is plainly marked *Prig*.
- f) There are musical notes and three additional figures to the left of the man with his arm akimbo.
- g) The bag in front of the prostrate Jonas is marked 0001.
- h) Between the owl and the pussycat nothing appears along the window frame.
- i) The crossbar shows distinctly in Tom Pinch's sister's chair.

[P L A T E C]

- a) The signature ends with a flourish and a loop to the right. After the signature there is a dot and the figure 3 reversed.
- b) There are no faces to the left of the tau cross.
- c) Pecksniff has a shaded vest and shirt.
- d) The moneybag is rather indistinctly marked 100.
- e) The figure above the teapot is not marked.
- f) The small musical notes do not appear, but there are three men and a woman with a child in her arms to the left of the man with his arm akimbo.
- g) The bag in front of Jonas is marked 1000.
- h) Between the owl and the pussycat there are some leaves and a handle to the window.
- i) There are vertical spindles in the back of Ruth Pinch's chair.





The title-page was etched in triplicate, probably none numbered, although it is easy to see, in the lines of the foliage, grass, or the shading of the foreground, curves which may be interpreted as a figure 2 or 3. The publishers' imprint at the bottom of the page is London/Chapman and Hall/MDCCCXLIV. The first C in the date is interlocked with the second, which is almost a complete circle.

[P L A T E A]

- a) The sign on the post is marked 100£, and, while it was once thought that this indicated the earliest etching, it is not now so regarded, since all three plates were printed at the same time. It was probably the first plate engraved, however, for the signature, followed by *fecit*, had not been used by Browne since he signed the Frontispiece of *Pickwick*.
- b) The signature is in capital letters, with the Z reversed and a dot over the I. It is followed by *fecit*.
- c) Seven rivets are shown in the lid of the trunk standing on the ground.
- d) The tire of the left wheel of the one-hoss shay (that is, the tire to the right in the etching) shows two rivets above the joint.

[P L A T E B]

- a) The signpost is clearly marked £100.
- b) The reversed Z in the signature has long top and bottom lines. There is a small circle over it.
- c) There are five rivets in the lid of the trunk.
- d) The tire shows no rivets either above or below the joint.

[P L A T E C]

- a) The signpost is marked £100, but not so clearly as in Plate B.
- b) The signature is in capitals, with the Z reversed and with loops at the top and bottom. A reversed 3 may be only grass.
- c) Six rivets show in the lid of the trunk.
- d) The tire shows one rivet above and one below the joint.

MARTIN CHUZZLEWIT
BY
CHARLES DICKENS



LONDON.
CHAPMAN AND HALL.
MDCCCLIV.

MARTIN CHUZZLEWIT
BY
CHARLES DICKENS



LONDON
CHAPMAN AND HALL
MDCCCLIV.

MARTIN CHUZZLEWIT
BY
CHARLES DICKENS



LONDON
CHAPMAN AND HALL.

MDCCLXIV.

Dealings with the Firm of DOMBEY AND SON

Martin Chuzzlewit ended in July, 1844, and was followed in January, 1846, by *Oliver Twist* in ten monthly parts. This, however, was a reprint of a story which originally appeared as a serial in *Bentley's Miscellany* between February, 1837, and March, 1839. It does not come into consideration in this book because the illustrations were by George Cruikshank and not by Hablôt K. Browne.

Dickens' next book was *Dombey and Son*. This, as usual, was issued in twenty monthly parts, bound in nineteen, between October, 1846, and April, 1848. Counting the Frontispiece and title-page, there were 40 plates, all of them etched in duplicate, making a total of 80 steels. Because these proved insufficient to supply the demand, lithographs were made of many of them, perhaps of all. Usually these can be distinguished from the etchings by a heavier appearance, both of the drawings and of the legends, and often by the blocking of the shadows. Eckel said that the lithographs were made later than the etchings, while Hatton and Cleaver said that they were used simultaneously and that even copies in the parts show mixtures of the two. It has generally been thought that no lithographs were issued before they appeared in *Dombey*, but to me some of the

plates in *Martin Chuzzlewit* look suspiciously like lithographs.

Until the appearance of the twentieth plate in *Dombey*, all the illustrations were upright on the page, but, beginning with that plate, some were made with the horizon parallel to the long edge of the book. Five were thus made for *Dombey*, and later 21 for *Copperfield*, 19 for *Bleak House*, 27 for *Little Dorrit*, and 14 for *A Tale of Two Cities*. Also in *Dombey* appeared for the first time etchings that have come to be called the "dark plates," which are a combination of machine ruling (engraving) and etching, producing a nice effect of light and shade, especially for night scenes. Plate 35 was the first and only one of these in *Dombey*. The next appeared as Plate 31 of *David Copperfield*.

In the interval between the ending of *Martin Chuzzlewit* in July, 1844, and the beginning of *Dombey and Son*, October, 1846, Browne produced over 77 woodcuts, including 68 for Rodwell's *Memoirs of an Umbrella*, and a few etchings, including 26 for Lever's *The O'Donoghue*. While *Dombey and Son* was being issued, he etched, besides the 80 steels for that work, 20 for Carleton's *Valentine McClutchy*, 40 for Lever's *Knight of Gwynne*, 22 for LeFanu's *Torloggy O'Brien*, 2 for Ainsworth's *Old Saint Paul's*, and a few of less importance.

Part I · Plate 1 · Page 10

Miss Tox Introduces "the Party"

[P L A T E A]

- a) There is no number on this plate unless the final straight line of the tail of the Z is intended for one.
- b) In the legend there is no upstroke at the beginning of the *i* of *introduces*.
- c) The child at the left has no stick in her hand.
- d) The taller of the two boys has three buttons on his vest.

[P L A T E B]

- a) The number 2 follows the signature, and three dots precede it.
- b) There is an upstroke at the beginning of the letter *i* of the word *introduces*.
- c) The child at the left has a stick in her hand.
- d) The taller boy has five buttons on his vest.



Miss Tox introduces "the Party"

The Dombey Family

The earlier etchings for Dickens' novels were marred by heavy shading at the tops. This is entirely absent in the *Dombey* plates, even in such plates as this, which previously would have been made very dark above the chandelier.

[P L A T E A]

- a) There is a wavy line below Florence's skirt, resembling a figure 2, and if it were not for the fact that there is a similar zigzag line in the same position in the other plate, I should consider it the plate number. The right-angled drop in the flourish below the signature may have been intended for the figure 1.
- b) There is a short dash in the top margin of the newspaper at Dombey's feet, representing the masthead.
- c) The bottom line of the lower door panel is shown.
- d) There is nothing on the shelf below the mirror.
- e) There is nothing in the baby's left hand.
- f) The picture on the wall at the left clearly shows a ship.

[P L A T E B]

- a) The end of the flourish below the signature is a wavy line.
- b) There is nothing at the top of the newspaper.
- c) The bottom line of the door panel is not shown.
- d) There is a vase at each end of the shelf below the mirror.
- e) The baby has a rattle in its left hand.
- f) The picture at the left shows a woman standing on a dock or something. There is no ship in sight.



Miss Tox introduces the Party.



The Dombey Family



The Dombey Family

Part II · Plate 3 · Page 40

The Christening Party

A scratchy etching in which Mr. Dombey appears in his favorite character of a stuffed shirt.

[P L A T E A]

- a) There is no plate number.
- b) The map on the wall in front of Dombey shows no suspension cord.
- c) Dombey's back hair shows in the mirror. His watch has only one good hand and a fragment of another.
- d) The collar of the woman with the flower garden on her hat is shown by shade lines.

[P L A T E B]

- a) A 2 follows the signature.
- b) The map on the wall shows the cord by which it is suspended.
- c) Dombey's watch shows two hands. His reflection in the mirror does not show his back hair.
- d) The dress of the woman with the floral hat shows no collar.





The Christening Party

Part III · Plate 4 · Page 50

Polly Rescues the Charitable Grinder

One of Browne's strong points was his rendering of mob scenes, especially the less distinct appearance of the distant parts.

[P L A T E A]

- a) The plate has no number, unless the tail end of the signature represents a figure 1.
- b) There are three and a half awnings over the windows shown in front of the coachman.
- c) The footman on the coach wears two epaulets.
- d) The coachman has a button on his left sleeve.
- e) The number on the shoulder of the Charitable Grinder is 147, but each figure is reversed.
- f) The woman bending over the fallen woman at the right center does not have shade lines over her entire dress.

[P L A T E B]

- a) There is a 2 after the signature *PHIZ*.
- b) There are four and a half awnings shown.
- c) The footman has only one epaulet.
- d) The coachman has no button on his left sleeve.
- e) The number on the boy's shoulder is not reversed.
- f) The woman bending over the woman who has fallen to the ground in the right center has shade lines over her entire dress.



Edly rescues the Charitable Greenter.



Edly rescues the Charitable Greenter.

Paul and Mrs. Pipchin

Dickens' comment on this illustration has been preserved in a letter to John Forster, November, 1846, and reprinted in Walter Dexter's *Letters of Charles Dickens*. He said:

I was really *distressed* by the illustration of Mrs. Pipchin and Paul. It is so frightfully and widely wide of the mark. Good Heaven! in the commonest and most literal construction of the text, it is all wrong. She is described as an old lady, and Paul's "miniature arm-chair" is mentioned more than once. He ought to be sitting in a little arm-chair down in the corner of the fireplace, staring up at her. I can't say what pain and vexation it is to be so utterly misrepresented. I would cheerfully have given a hundred pounds to have kept this illustration out of the book. He never could have got that idea of Mrs. Pipchin if he had attended to the text. Indeed I think he does better without the text; for then the notion is made easy to him in short description, and he can't help taking it in.

After all, the plate is not too bad, and Dickens was troubling himself about something that relatively few readers would notice.

[P L A T E A]

- a) The tail of the flourish in the signature ends at the left in a right angle, finishing with a line that may possibly be intended for a number 1.
- b) The vines in the flowerpots above Paul's head and in the center of the room are without thorns.
- c) Back of the cactus plant at the right, there is no window box.
- d) The bits of the keys in the basket on the table are white.
- e) The orifice of the bellows is more or less egg-shaped.
- f) There are vertical lines of pleats in Paul's waist.
- g) There is an ornament on the back of Mrs. Pipchin's chair at the meeting of the middle rail with the toppiece.



[P L A T E B]

- a) The signature ends in a loop, then a curve and a horizontal line.
- b) The vines hanging from the flowerpots are thorny.
- c) A window box with a flowerpot appears back of the cactus on the table.
- d) The bits of the keys in the basket are dark.
- e) The orifice in the bellows is rectangular.
- f) There are no pleats in Paul's waist.
- g) The ornament in Mrs. Pipchin's chair is in the center of the toppiece.

Part III · Plate 6 · Page 87

Captain Cuttle Consoles His Friend

[P L A T E A]

- a) There is a dot before the signature and a small circle above it. It is followed by a short, straight mark which may have been intended for the figure 1.
- b) No hands appear on the watch in front of Captain Cuttle. His vest shows four buttons on the wrong side of the overlap, and one end of his cravat touches his coat lapel at his right.
- c) There is a drawstring at the left of the door curtain.
- d) The alidade of the sextant at the extreme right is unshaded.

[P L A T E B]

- a) The signature is followed by a mark like the English pound sign, but without the crossed bar, and may have been intended for the figure 2.
- b) The watch has hands. Captain Cuttle's vest has six buttons. Neither end of his cravat touches his coat lapel.
- c) There is no drawstring to the door curtain.
- d) The alidade is shaded.



Paul and Mrs. Pipchin



Captain Cuttle consoles his Friends.



Captain Cuttle with some of his Friends.

Part IV · Plate 7 · Page 113

**Doctor Blimber's Young Gentlemen as They Appeared
when Enjoying Themselves**

Most of the “young gentlemen” show by their expressions their envy of the freedom of the town boys. “The doctor only takes ten young gentlemen,” says the text; the drawing shows sixteen, exclusive of Paul.

[P L A T E A]

- a) The heels of the shoes of the boy performing on the guardrail show no iron inlays.
- b) In the background at the right, the man on the mule wears a pointed night-cap.
- c) The boy's kite has shade lines across it.
- d) The Bath chairs on the beach are carelessly drawn and may as well represent rocks.

[P L A T E B]

- a) The heels of the boy gymnast show horseshoe insets.
- b) The man on the mule wears a round cap.
- c) The kite has a face but no cross-shading.
- d) The Bath chairs are clearly shown, including their wheels.



*Doctor Blimber's Young Gentlemen as
they appeared when enjoying themselves.*



*Young Gentlemen as
enjoying themselves.*

Part IV · Plate 8 · Page 117

Paul's Exercises

Florence's way of helping Paul is of more help to her than to Paul.

[P L A T E A]

- a) The portrait over the mantel is suspended by a cord.
- b) Susan Nipper's chair back shows horizontal lines across the central uprights.
- c) Only one table leg shows.
- d) Florence's chair back has an ornament in the top crosspiece. The bow in front of the collar of her dress is dark but is not easily recognized as a bow.
- e) The handle of the flat candlestick is not circular.

[P L A T E B]

- a) The portrait over the mantel shows no cord.
- b) Susan's chair back shows three distinct uprights besides the side rail, but no horizontal lines across them.
- c) Two table legs show.
- d) Florence's chair back has no ornament at the top. The bow on her dress is quite distinct.
- e) The candlestick has a circular handle.



Part V · Plate 9 · Page 145

Paul Goes Home for the Holidays

It is not necessary to read the text to see how well Paul was liked by his schoolmates, even by the “young gentlemen” and the instructors. It is also easy to see why the maid in the archway was well liked by the boys. Florence is unusually good looking for a “Phiz” young woman, and the older boys clearly show their approval of her.

[P L A T E A]

- a) The plain signature has a small vertical line within the Z and another after it, the latter probably intended for the number 1, since it occupies a position close to that of the number in Plate B.
- b) The thumb of the good-natured maid up the stairway does not show, and her apron is not heavily shaded.
- c) The butler does not wear a stickpin in his cravat.
- d) The boy to the right of Florence has no shirt studs, and the young gentleman to the right of him wears a single flower on his coat lapel.
- e) The footman to the right of the butler has three buttons on his coat.

[P L A T E B]

- a) Below the signature there are two small vertical lines which may represent the number 2.
- b) The good-natured maid's thumb shows, and her apron is quite dark.
- c) The butler has a stickpin in his cravat.
- d) The boy to the right of Florence has two shirt studs, and the kinky-haired, balding gentleman at his left shows two blossoms in his coat lapel.
- e) The footman has four buttons on his coat.



Paul goes home for the holidays.



'you home for the children'

Part V · Plate 10 · Page 151

Profound Cogitation of Captain Cuttle

[P L A T E A]

- a) The signature ends in a straight line to the left with a dot below the end.
- b) The top shelf of the china closet shows three goblets.
- c) The lowest shelf has a decanter and two jugs(?).
- d) The door shows a keyhole but no escutcheon plate.
- e) The left upper corner of the mantel is plain except for shading.

[P L A T E B]

- a) The signature ends at the left in a sharp angle, and the line returns to the right, then in a curve again to the left. There are dots before the *P*, before the uncrossed *H*, and after the *Z*.
- b) The top shelf has four goblets.
- c) The lowest shelf shows two decanters.
- d) The keyhole shows an escutcheon plate.
- e) The upper corner of the mantel shows a circle.



England's reputation of Captain Cuttle

Part VI · Plate 11 · Page 179

Poor Paul's Friend

[P L A T E A]

- a) The signature is partly covered by the shading of the floor.
- b) A book leans to the left near the left end of the second shelf from the top.
- c) The cover of the book on the floor nearest the lower left corner is shaded.
- d) The book under Florence's elbow is shaded with diagonal lines.
- e) The links of the chain on the floor are shown by double lines.
- f) The thread between the ball of yarn on the floor and the table leg is indicated by a single line.

[P L A T E B]

- a) The signature is entirely within the shading of the floor and is hardly legible.
- b) All the books on the second shelf from the top are upright.
- c) The book on the floor at the lower left has a white cover with some markings which are partly ornaments, but one line makes a very good figure 2.
- d) The book under Florence's elbow has diagonal shade lines as well as lines representing printing.
- e) The links of the chain are shown by single lines.
- f) The thread between the ball and the table leg is shown by a double line. The ball is no longer in the white space of the floor but has replaced the flower shown in Plate A.



Poor Paul's Friend



Part VI · Plate 12 · Page 185

The Wooden Midshipman on the Lookout

The wooden midshipman's hands are held in positions suggestive of those of Mark Twain's petrified Indian.

[P L A T E A]

- a) There is a space between the wooden midshipman's ankles.
- b) The poster in the lower left corner clearly shows the word *Calcutta*.
- c) The ends of the trunk on the cart and the one below it have no nailheads.
- d) Above the show window are the words *SHIP'S INSTRU . . .*, the letters after the *U* fading out.
- e) Below the word *OUTFIT* on the sign at the top center is the word *WORLD*. The panel below is clearly drawn.

[P L A T E B]

- a) The wooden midshipman's ankles show no space between them.
- b) The first four letters of *Calcutta* on the poster are all that are determinable.
- c) The end of the trunk on the cart shows two nailheads, and the one being lifted by the man shows five.
- d) There is no lettering over the show window.
- e) Below the word *OUTFIT* there is only an ornamental scroll.



The Wooden Nutsman on the look out



The Wooden Nutsman on the look out

Part VII · Plate 13 · Page 204

Major Bagstock Is Delighted To Have That Opportunity

An excellent drawing except for the excessive caricaturing of Major Bagstock and the Native.

[P L A T E A]

- a) The signature has a fancy Z, whose lower line, after a slight break, turns downward at right angles, possibly representing the figure 1. There is a dot before and another above the word *PHIZ*.
- b) The first *t* of the word *that* in the legend begins with an upstroke.
- c) The sign on the hotel is written backward, and there is a crossline connecting the tops of the two verticals of the letter *H*.
- d) The tassel hanging from the tip of Edith Skewton Granger's parasol is very faintly shown.
- e) The veil of the lady on horseback at the left is unshaded.

[P L A T E B]

- a) The signature lies in the shaded ground and has little ornamentation.
- b) The first *t* of the word *that* in the legend begins at the top.
- c) There is no line connecting the tops of the two verticals of the letter *H* in *Hotel*, but the word is still reversed.
- d) The tassel on Mrs. Granger's parasol is dark.
- e) The veil of the lady on horseback is crossed by horizontal lines.





stock is delighted to have that opportunity

Part VII · Plate 14 · Page 223

Mr. Toots Becomes Particular—Diogenes Also

[P L A T E A]

- a) The signature in the lower right corner shows few flourishes. The Z ends in a straight line to the left, and there is a dot before the P.
- b) Mr. Toots's cane is rather dark.
- c) The inner vertical lines of the wall panel are double.
- d) There is a tassel attached to the cane in the stand at the extreme left.
- e) In the legend, the *p* of *particular* begins with a downstroke.
- f) The clock face is shaded by vertical lines.

[P L A T E B]

- a) The signature ends in a flourish at the left, and there are dots above and after the name.
- b) Mr. Toots's cane is defined by two thin lines.
- c) The vertical lines and part of the upper horizontal line of the wall panel are single.
- d) There is no tassel on the cane in the umbrella rack.
- e) There is an upstroke at the beginning of the *p* of *particular*.
- f) The clock face is shaded by vertical and diagonal lines.



Mr. Peckham is a very good man.

Part VIII · Plate 15 · Page 238

Solemn Reference Is Made to Mr. Bunsby

[P L A T E A]

- a) The signature in plain capitals lacks the cross-stroke of the *H* and consequently looks like "PIIIZ." The *Z* ends in an acute angle at the left. A dot precedes the *P*, and there is a figure *1* below the *Z*.
- b) Only a small dot indicates the hand of the clock at the right.
- c) The back of the chair behind Captain Cuttle shows decorations which look like Chinese characters.
- d) In the picture on the wall in the center, the persons in the small boat leaving the wreck are not recognizable as people.

[P L A T E B]

- a) The signature ends in a loop at the left, and there is a small circle after the *Z*. A wavy line above the name may be a reversed *2*.
- b) The hands of the clock point to three o'clock.
- c) The decorations on the back of Captain Cuttle's chair are **S**-shaped.
- d) The small boat in the picture shows approximately five persons in it.





Own reference is made to M. C. C. C.

Part VIII · Plate 16 · Page 249

Mr. Carker Introduces Himself to Florence and the Skettles Family

Does a mounted horse ever stand with two feet off the ground?

[P L A T E A]

- a) The house in the central background shows a belfry with a square opening, within which there are several crossed lines. The side of the house shows three windows in the second story.
- b) Inclosed in the pediment of this house are two triangles and a central circle. The windows below have rectangular lintels.
- c) The house to the left has a bell in the belfry and a clock whose hands point to approximately the hour of four.
- d) There is no handkerchief showing in Mr. Carker's top coat pocket.

[P L A T E B]

- a) The central belfry has an arched top and a bell within. The house has only two windows at the right of the central portion.
- b) The pediment shows two sloping lines and a central horseshoe-shaped ornament. The windows have curved lines above them.
- c) The house to the left has only vertical shade lines in the belfry. The clock is shaded.
- d) Carker's handkerchief shows in his upper coat pocket.



Mr. Carver introduces himself to Florence & the Gittles family



Mr. Carver introduces himself to Florence & the Gittles family

Part IX · Plate 17 · Page 267

Joe B Is Sly, Sir, Devilish Sly

[P L A T E A]

- a) The signature *PIIIZ* ends in a curve returning to the right.
- b) There are numerous scratches below the feet of the Native but no number. There is, however, a short vertical mark in the margin at the right opposite the Native's calves, which may perhaps be intended for a Roman numeral I.
- c) The picture on the wall is not very plainly marked *TOBY.W.WAL.*, and the girl's left hand rests in her lap.
- d) The second candle from the left shows two rays extending downward.

[P L A T E B]

- a) There is a dot in front of the signature *RIIZ*, which ends in a straight line to the left.
- b) Beneath the feet of the Native are two short horizontal lines which may indicate Plate 2, but it is doubtful.
- c) In the picture on the wall, which is plainly marked *TOBY WAD*, the girl's left hand touches her chin.
- d) The second candle shows no beams emanating from it.





Joe B. & Co. London

Part IX · Plate 18 · Page 288

Mr. Dombey Introduces His Daughter Florence

“Phiz” was uncommonly successful in making Edith a pretty woman, but Florence’s face is unattractive, as are most of “Phiz’s” women. Mr. Dombey as a newly married man is good.

[P L A T E A]

- a) The signature ends in a straight line to the left. The *H* has no crossbar; there is a short, straight line before the name and a dot above the *H* and after the *Z*.
- b) Above Dombey’s head there is a short, straight line that may be interpreted as a figure 1.
- c) The whitewash bucket on the stepladder has a bail handle.
- d) The handles of the two paintbrushes in the foreground cross.
- e) The top picture frame back of the new Mrs. Dombey is without shade lines.

[P L A T E B]

- a) The signature ends in a flourish at the left. The *H* is like that in Plate A, but there are no dots.
- b) Above Dombey’s head is a distinct figure 2, which may be intended for the number of the plate, since the preceding one shows the figure 1 in the same place.
- c) There is no bail on the bucket.
- d) The handles of the paintbrushes touch but do not cross.
- e) The top picture back of Mrs. Dombey shows vertical shade lines.



Mr. Dombey introduces his daughter Florence



Mr. Dombey introduces his daughter Florence

Part X · Plate 19 · Page 294

The Eyes of Mrs. Chick Are Opened to Lucretia Tox

[P L A T E A]

- a) The signature is preceded by a small circle and extends in a waved line to the left.
- b) The cupid on the cabinet at the right is lightly shaded over his left ear.
- c) The folio at the right is without a title, and the cabinet below has diagonal lines across the horizontal shading of the front.
- d) Miss Tox's left sole is unshaded.
- e) An earring shows in the Native's left ear.
- f) In the legend, the *x* of *Tox* is without a flourish at the end.

[P L A T E B]

- a) The signature has curlicues both before and after it, and there is no cross-bar to the letter *H*.
- b) The cupid seems to be wearing a hearing aid.
- c) The folio is marked *ALBUM* within an oval, and the cabinet below has diagonal lines both ways.
- d) Miss Tox's sole is shaded.
- e) No earring shows in the Native's ear.
- f) The *x* of *Tox* in the legend ends in a loop.



The eyes of Mrs. Chick are opened to Lucretia Tox

Coming Home from Church



This is the first of the “horizontal plates,” of which 5 appeared in *Dombey*, 21 in *David Copperfield*, 19 in *Bleak House*, 27 in *Little Dorrit*, and 14 in *A Tale of Two Cities*. The latter are not shown in this book, for they do not occur in duplicate. The backgrounds of both plates seem to be machine-ruled in two directions in various places. Neither is numbered.

In spite of the great amount of detail in this plate, it is highly successful. “Phiz’s” ability as an artist is shown by his reproduction of the natural lack of resemblance between the faces of the various individuals and as an etcher by the relief between foreground and background.

[P L A T E A]

- a) The artist’s signature ends in a sharp point at the left and a short return to the right. Below this at right angles is a short line, which may be intended for the figure 1. There is a dot above the 1 and a short detached curve after the Z.
- b) At the top of the building at the upper right there are four windows.
- c) The man with his finger to his nose at the left of the Punch and Judy show has a patch on the back of his coat.
- d) There is no loop at the end of the word *Church* in the legend.

[P L A T E B]

- a) The signature ends in a loop at the left, and there is a broken circle after it.
- b) There are sketchy indications of six or seven windows at the upper right.
- c) The man at the left of the Punch and Judy show has no patch on the back of his coat.
- d) There is a loop after the *h* in the word *Church* in the legend.



Coming home from Church



and home again

Part XI · Plate 21 · Page 325

A Visitor of Distinction

The wooden midshipman is more respectful indoors than out.

[P L A T E A]

- a) The signature has a figure 1 below the letter Z.
- b) The telescope in front of the desk does not show the crossline of a sunshade, and the chronometer near it has no hands.
- c) The chest at the lower left shows no handle.
- d) The desk on which Rob the Grinder is leaning has a single broad panel at the end.

[P L A T E B]

- a) The signature ends at the left in a large flourish.
- b) The telescope in front of the desk shows distinctly the top line of the sunshade. The chronometer shows its hands.
- c) The chest at the lower left has a handle.
- d) The desk shows two panels at the end.



A Visitor of Distinction



Factor of distinction

Part XI · Plate 22 · Page 352

The Rejected Alms

[P L A T E A]

- a) The signature ends in a line to the left, with a very small curl at the end.
- b) The three coins immediately in front of the step lie nearly in a straight line.
- c) There are three coins falling from Alice Marwood's hand.
- d) The front of Alice's left ankle is unshaded.
- e) In the legend the *r* of *rejected* begins below the base line.

[P L A T E B]

- a) The signature has a large curved line in front of it.
- b) The three coins in front of the step form the corners of a triangle.
- c) There are only two coins falling from Alice's hand.
- d) Alice's left ankle is almost entirely shaded by vertical lines.
- e) The *r* of *rejected* in the legend does not extend below the base line.



The rejected slave

Mrs. Dombey at Home

As usual, this drawing is like the perfect setting of a stage. In spite of the many figures, it gives the impression of a crowd without being crowded. This is the second horizontal plate.

[P L A T E A]

- a) The signature is quite fancy, with a dot before it and one above the *I*. The lower line of the *Z* ends in a loop at the left.
- b) The top lines of the door casing are three in number.
- c) The candles to the left of the door are represented by four lines for those at the left of the mirror and five for those at the right.
- d) The coat of the tall man with his two index fingers joined is shaded.
- e) At the right margin, the shade lines of the door opening extend downward as far as the Jewish woman's waist.

[P L A T E B]

- a) The signature ends at the left in a straight line. There are dots within the *Z* and after the signature. Very faint marks to the left of the signature seem to be another signature in small backhand capitals, probably nearly burnished out. There is no indication of a number unless short vertical lines below the top and below the center of the table represent the figure 1. It is doubtful.
- b) There are only two lines at the top of the door casing at the right.
- c) The candles at the left of the door, which stands open, are represented by three lines at each side of the mirror.
- d) The coat of the tall man is entirely unshaded.
- e) The shading of the door opening ends above the head of the woman.





Mr. Dombey at Home

Part XII · Plate 24 · Page 381

Miss Tox Pays a Visit to the Toodle Family

[P L A T E A]

- a) The signature, *PIHZ*, has a dot before it and one above the *I*.
- b) There are four plates on the next to the top shelf behind the door.
- c) The wheels of the locomotive on the floor show no hubs.
- d) Miss Tox's shoe is shaded.

[P L A T E B]

- a) The signature ends in a straight line to the left.
- b) There are five plates on the shelf.
- c) The wheels of the locomotive show distinct hubs.
- d) Miss Tox's shoe is white.



Miss Tox pays a visit to the Toodle Family.



Tox pays a visit to the Todd Family

Part XIII · Plate 25 · Page 394

The Midshipman Is Boarded by the Enemy

[P L A T E A]

- a) The Z of the signature ends in a line to the left, which turns down at a sharp angle to form a straight line below, possibly intended for a 1.
- b) The picture on the wall at the left is labeled *Medusa*.
- c) The face of the banjo clock is shaded.
- d) The door at the left shows a keyhole. A single line forms the top of the lower door panel.
- e) Bunsby's handkerchief shows as an almost circular white spot above his coat pocket.
- f) The *i* of *is* in the legend begins with an upstroke.

[P L A T E B]

- a) The signature ends in a loop at the left. There is a dot above the *H*, and the *Z* is reversed.
- b) There is no name under the picture of the ship.
- c) The banjo clock shows no shading on the face, but the hands show four o'clock.
- d) The door at the left has no keyhole, only a little dot at the left and a small circle at the right of the knob. The top of the lower door panel is formed by two lines.
- e) Bunsby's handkerchief is shaded and is of irregular shape.
- f) The letter *i* of *is* in the legend begins at the top.



The Midshipman is boarded by the enemy.



The Midshipman is boarded by the enemy.

Part XIII · Plate 26 · Page 408

A Chance Meeting

This is the third horizontal plate. According to the size of the figures in the foreground, Edith and Alice must have been seven feet tall.

[P L A T E A]

- a)* The signature ends with a letter Z that looks like a script 8. There is one dot in front of the Z and one within it.
- b)* The coach lamp is poorly defined.
- c)* The footman's hat does not show a white band.
- d)* There are two reins from the horses to the coachman's hands.

[P L A T E B]

- a)* The last letter of the signature ends in a curve open to the left. Four dots are shown—before, behind, above, and below the name.
- b)* The coach lamp is clearly shown.
- c)* The footman's hat shows a definite white band.
- d)* There are three reins from the horses to the coachman's hands.



A Dance Meeting



Part XIV · Plate 27 · Page 424

Mr. Dombey and His "Confidential Agent"

[P L A T E A]

- a) The signature is crowded, and the *Z* is drawn across the other letters. There is a dot in front of the *P* and a flourish forming a double loop under the whole name, finally ending in a line to the right.
- b) There are no shade lines on top of the footstool, only the lines of the ornamentation.
- c) The confidential agent's trousers show stripes, and he has three buttons in his shirt front.
- d) No buttons show in Dombey's shirt.
- e) The carving knife and fork in the roast at the left are sketchy.
- f) A line of dots crosses the leg of the nude girl in the picture on the wall.

[P L A T E B]

- a) The signature is more open, the *Z* ends in a flourish to the right, and there is a curved line, resembling the figure 2, in front.
- b) The top of the footstool is shaded.
- c) The agent's trousers are plain, and there are no buttons in his shirt front.
- d) One rudimentary button is shown in Dombey's shirt.
- e) The carving knife and fork in the roast at the left are clearly drawn.
- f) The girl's leg is free from spots.



Mr. Dombey and his 'confidential agent'



Mr. Dombey and his confidential agent

Part XIV · Plate 28 · Page 439

Florence Parts from a Very Old Friend

And now Mrs. Pipchin is at least seven feet tall.

[P L A T E A]

- a) The lower line of the Z of the signature ends at the left in a right angle downward, and there is another short line, which may represent the figure 1, to the left of it.
- b) The keys in Mrs. Pipchin's hand have dark bits.
- c) There is no cord around the trunk in the footman's hands except the diagonal one that he is holding.
- d) The letters *f* in the legend end on the downstrokes of the main stems.

[P L A T E B]

- a) The tail end of the Z in the signature ends at the left in a little circle.
- b) The keys in Mrs. Pipchin's hand have light-colored bits.
- c) There is a cord running across the lid of the trunk.
- d) The letters *f* of the legend are carried upward from the lowest ends and join the letters *r* following.



Florence parts from a very old friend.



Florence parts from a very old friend.

Abstraction and Recognition

[P L A T E A]

- a) The signature is in capital letters, with the final flourish of the Z ending in a straight line to the left. There are dots before, above, and after the signature.
- b) In the legend the crossing of the lines in the tail of the letter *g* is over one-third the way down.
- c) The straps from the curb bit of Mr. Carker's horse are single lines. The handle of his whip touches his whiskers.
- d) Beginning at the archway, the posters read: *To those about to marry* (the *S* of *those* reversed); *Theatre, City Madam* (in two lines); *Cruikshank bottle* (with a picture of a bottle and the *S* of *Cruikshank* reversed and with the left half of the poster heavily shaded). In the next vertical row there are three posters, the central one with the word *Moses* (the *S* reversed) and the others blank. The final poster at the right is marked *Lull . . . Bal Masque* (with the *S* of the last word reversed).

[P L A T E B]

- a) The last line of the Z in the signature ends at the left in a sharp angle and a return line curved downward to the right.
- b) In the legend the final line of the *g* crosses near the base line.
- c) The straps of the curb bit are shown as double lines. There is a white space between the handle of Mr. Carker's whip and his face.
- d) Beginning at the archway, the posters read: *To thos. . . . Marry* (the *S* of *those* correct); *Theatre . . . City Mad . . .* (in three lines). In the next column of posters there are three with lettering instead of one: *Observe*; *Cruikshank Bottle* (with a picture of a bottle as before and the name "Cruikshank" spelled with a *c*); and *Down Again 6* (in three lines). In the next to the last row of posters there are now four instead of three, all show signs of lettering, but only the *Moses* one is clear. The final poster at the right seems to read "JULICU BAL."



Abstraction & Recognition



Attraction & Recognition

Part XV · Plate 30 · Page 469

Florence and Edith on the Staircase

The scrollwork in the stair railing is quite different in the two plates, but the variation is difficult to describe in words.

[P L A T E A]

- a) The signature ends with a line to the left. There are dots before and after the signature and over the *I*.
- b) The wall panel at Edith's right elbow shows a single line at the top and below it three horizontal lines.
- c) In the top painting at the left, the diagonal shade lines do not cover the owl or "little Eva and the angel" except the latter's wing. In the panel to the right of this, the diagonal shade lines do not cover the angel's face.
- d) The young lady from Niger who went for a ride on a tiger—though the tiger looks more like a bear—in the glass case on the stairway landing has no shading on her knee.
- e) Venus at the right shows a roll of hair across her forehead. The hair is parted, and there is a flower at the left.

[P L A T E B]

- a) The extension of the *Z* in the signature ends at the left in a curve like the figure 2. There are dots before, above, and after the name.
- b) The wall panel at Edith's elbow shows only two horizontal lines below the top line.
- c) Diagonal shade lines cover the owl, the angel, and the baby. In the matching panel to the right of this, the diagonal lines shade the angel's face.
- d) There are shade lines on the knee of the lady on the tiger.
- e) Venus' hair shows no parting, no roll across the front, and no flower.



Florence & Edith on the Staircase



Florence & Edith on the Staircase

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The Shadow in the Little Parlor

In the text the word “parlor” is spelled “parlour” by Dickens, but in the legend it has the American form “parlor.” Cf. Plate 25, of the *Pickwick Papers*.

The text says that it was twilight outside, and “the light of the fire was shining on the walls and ceiling of the little room.” The shadow upon the wall, therefore, is incorrectly placed, for it is where Captain Cuttle’s shadow should fall. It should not be that of Walter Gay, for he was behind Florence, for Dickens says she “started up, looked round, and . . . saw Walter Gay behind her.” Perhaps there was a convenient street light outside to throw the shadow where it fell! In that case, that portion of the shadow on the door should have been omitted.

[P L A T E A]

- a) The signatures on the two plates are very similar. There are, however, two dots and a vertical line, which may be a figure 1, some distance below the signature in Plate A.
- b) There is a fire tong but no poker on the fender.
- c) Below the point where Captain Cuttle’s toasting fork penetrates the toast, there are no dots.
- d) There is no point of suspension above the oval picture at the upper left. It shows diagonal shading in the boy’s coat. The boat in the center picture clearly shows a bowsprit and two masts.
- e) There is a doorknob but nothing else near the edge of the door, and there is nothing except shading along the edge itself.
- f) The leg of the seat at the lower right shows a knob at the lower end, and there is a small circle at the top.



The Shadow in the little parlor